Revealing the violin makers of Ferrara | Manchester Collective: the ever-evolving ensemble | Viktoria Mullova Masterclass

the Strad

SINCE 1890

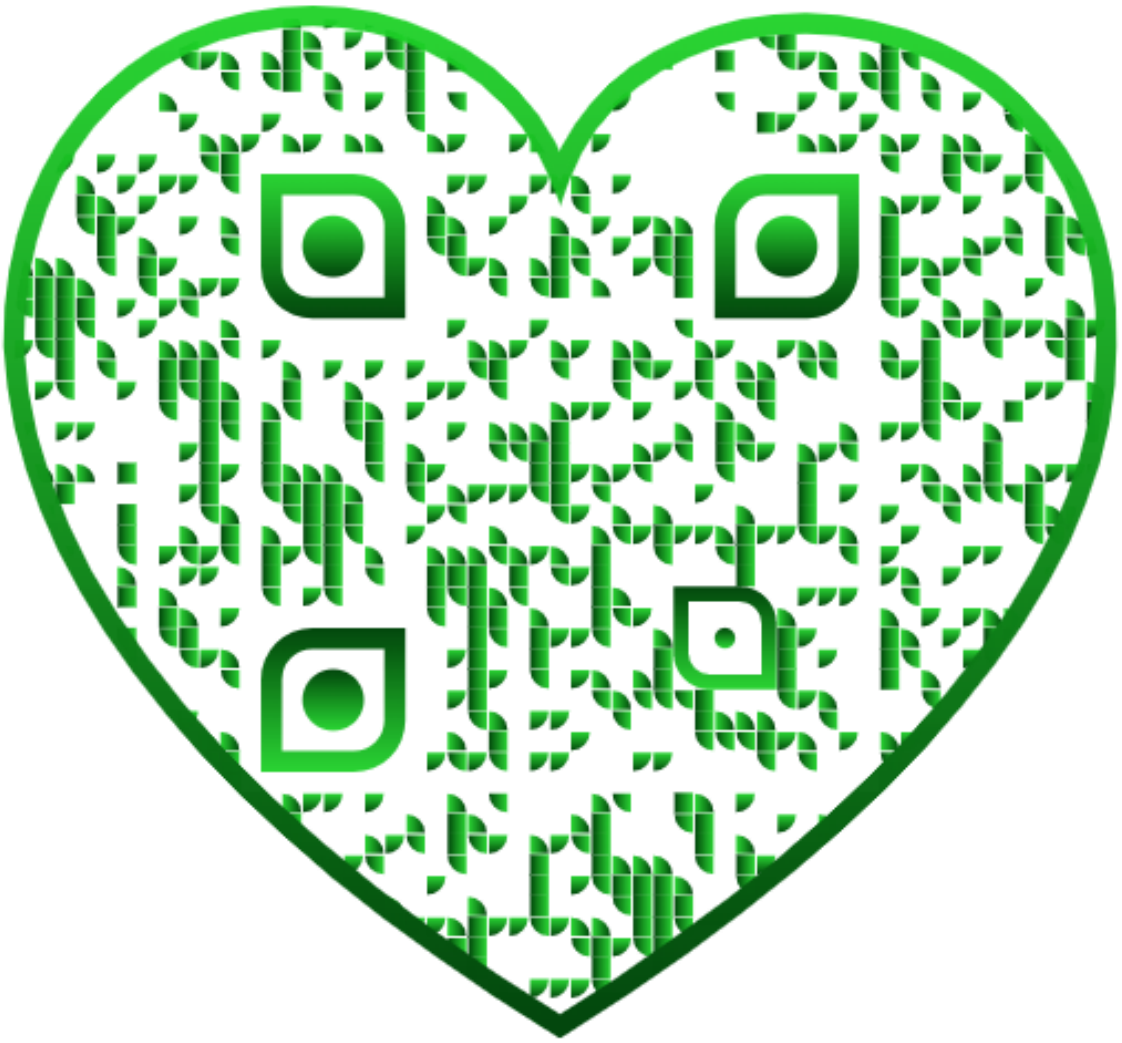
MAY 2024 VOL.135 NO.1609

thestrad.com

'Sound is what separates one musician from another. You're not going to make a mark just by playing fast'

MARÍA DUEÑAS

THE YOUNG SPANISH VIOLIN VIRTUOSO ON FORGING HER MUSICAL IDENTITY, HER RAPID RISE TO STARDOM AND WHY IT'S ESSENTIAL TO MAKE EVERY NOTE COUNT



Unparalleled

Kun Seven, our newest shoulder rest, offers violinists unrivalled customisation and advanced materials for an uncompromised fit.

Harmonising tradition with leading-edge engineering, Kun Seven puts strategic innovation at centre stage.

For full-size violin.

KUN *seven*

kunseven.com

INGLES & HAYDAY

PRIVATE SALES

A violin by
Giuseppe Guarneri del Gesù
Cremona, *circa* 1730

Recently sold by Private Sale

London +44 (0)20 7042 7337
www.inglesHayday.com

New York +1 646 480 7038
info@inglesHayday.com

Contents

VOL.135 ISSUE NO 1609 MAY 2024

24
COVER STORY
María Dueñas

48
Geminiani's scales

EDITOR'S LETTER 7 CONTRIBUTORS 8 SOUNDPOST 10

FEATURES

24 **MARÍA DUEÑAS**
The 21-year-old Spanish violinist tells *Tom Stewart* about her journey so far, her instruments, her latest recording and how she is finding her own unique voice

32 **THE MAKERS OF FERRARA**
Florian Leonhard delves into the archives to discover the history of various luthiers from the Italian city: Alessandro Mezzadri and the Marconcini family

40 **MANCHESTER COLLECTIVE**
In its eight years of existence, the ensemble has brought an innovative spark to the north of England and beyond. *David Kettle* meets co-founder Rakhi Singh

46 **SESSION REPORT**
Fabio Biondi talks to *Robin Stowell* about his latest recording of short works by the Swedish Baroque composer Johan Helmich Roman (1694–1758)

48 **GEMINIANI'S SCALES**
The Baroque violinist's treatise *The Art of Playing on the Violin* includes a section on scales. *Benjamin Shute* considers what it reveals about performance practice

54 **DECORATING A BOW FROG**
How do bow makers create the intricate designs seen on so many 19th-century frogs? *Vladimiros Sorokin-Andreou* gives a step-by-step guide to his own method

54

Decorating a bow frog

FRONT

12 **ON THE BEAT**
News and analysis 12 / Premiere 16 / Competitions 18

19 **PRODUCTS**

20 **LIFE LESSONS** The memories and opinions of Dutch jazz violinist Tim Kliphuis

21 **OPINION** Matching the music to the student

22 **POSTCARD FROM DETROIT** The 2024 Sphinx Competition and SphinxConnect convention

REGULARS

59 **IN FOCUS** A bow by Christian Wilhelm Knopf

62 **TRADE SECRETS** An alternative method for the construction of a violin rib garland

66 **MY SPACE** The workshop of North Carolina double bass restorer Anthony Morton

68 **MAKING MATTERS** A quirky violin commission involving a bespoke varnish method

70 **MASTERCLASS** Viktoria Mullova on the first movement of Beethoven's Violin Sonata no.8

76 **TECHNIQUE** David Desimpelaere gives tips on various aspects of double bass fingerings

80 **REVIEWS**
Concerts 80 / Recordings 84 / Books 92

97 **FROM THE ARCHIVE** From May 1894

98 **SENTIMENTAL WORK** Cellist Christian Poltéra on his love for Ravel's Sonata for violin and cello

LUTHERIE

59 In Focus

62 Trade Secrets

TEACHING AND LEARNING

70 Masterclass

76 Technique

MUSIC

80 Concerts

84 Recordings

ARCUS

T-Series: Perfectly balanced in every respect, they enhance both the higher and lower ends of the sound spectrum. They fit the majority of great instruments and double up as ideal reference bows for sound adjustments.

S-Series: These lightweight, brilliant-sounding bows brighten up warm-toned (old) instruments, significantly improving their projection and power.

P-Series: Our strongest bows are a great match for healthy, robust, brilliant-sounding (modern) instruments. They provide an extra dose of warmth and depth.

M-Series: A little more flexible, they perfectly fit lighter-built instruments and have an elegant playing style. They draw a remarkably open and variable sound.

How to find the Ultimate Violin Bow

The violin is extremely sensitive when it comes to the balance of its sound. It has to be just right with good brilliance and ample warmth.

Adjusting the sound with bridge and soundpost, and choosing the best strings and rosin are essential to achieving that goal. But only with the right bow is it possible to get the most beautiful sound out of a violin.

Over the past two decades we have developed four distinct series of bows that will make finding the perfect bow for your violin a very straightforward and richly rewarding quest.

The Arcus violin bow range explained in our YouTube video

ARCUS / Bernd Müsing KG Würzburg, Germany +49 (931) 45 211-0 **www.arcus-muesing.de**
USA: GEWA music USA Gaithersburg, MD +1 (240) 631 1955 www.gewamusicusa.com
UK: The Sound Post Ltd. Warminster, Wiltshire, UK +44 (1985) 851122 www.thesoundpost.co.uk
Australia & NZ: Violins Australia Chatswood NSW 2067 +61 (2) 9417 5220 www.violinsaustralia.com.au

Editor's letter

Spanish violinist María Dueñas may only be 21 but her name will surely be familiar to those who follow emerging talent with interest, as she has won a string of major competitions over the past few years. But now she has really come of age, especially with the release of her debut album last year – of Beethoven's Violin Concerto, no less. On page 24 she talks to Tom Stewart about her wide-ranging musical influences and upbringing – perhaps surprisingly, neither of her parents is a musician – as well as her latest project, performing and recording a concerto by Mexican composer Gabriela Ortiz with the Los Angeles Philharmonic and Gustavo Dudamel.

This issue we also profile Manchester Collective, the string-led chamber orchestra that has gained a reputation for being one of the most innovative ensembles, not just in the north of England where it was formed eight years ago, but in the rest of the UK, Europe and North America too. The group is renowned for unconventional programming, performing in unusual spaces and not being afraid 'to play music that shocks people', according to violinist and co-founder Rakhi Singh. On page 40 David Kettle talks to Singh and others members of the ensemble about new artistic directions and keeping the faith in the face of change.

On page 48 we travel back to the Baroque period and Francesco Geminiani's *The Art of Playing on the Violin*. This 1751 treatise contains a section on scale exercises that look somewhat puzzling to the modern player but, according to violinist Benjamin Shute, they can act as a kind of time machine to help us to understand the mindset of an 18th-century musician.

Of all the Italian cities synonymous with lutherie, Ferrara may not be the first that springs to mind, but it was the birthplace for two families of fine luthiers that flourished in the 18th and 19th centuries. Florian Leonhard recounts their histories on page 32. And on page 54, Vladimiros Sorokin-Andreou shares his method for creating a beautiful mother-of-pearl and silver inlay for a bow frog.

Emma Baker editor
Email me at **thestrad@thestrad.com** or tweet **@TheStradMag**

SUBSCRIBE TO THE STRAD

visit **www.thestrad.com/subscribe**
Tel +44 (0)208 955 7005 (UK)
Cover photo Felix Broede

SUBSCRIBERS NOW GET MORE
Subscribers to the print magazine can now access the latest issue as a digital edition and an online archive of magazines back to January 2010 at **www.thestrad.com**

Contributors

J. PAUL ANDERSON
(Making Matters, page 68)
is an English violin maker based in Vienna. He studied violin playing in Salzburg, worked as a violin dealer in London and New York, and learnt violin making in the Cremona workshop of Riccardo Bergonzi.

VLADIMIROS SOROKIN-ANDREOU
(Decorating a bow frog, page 54)
was a pupil of Arthur Bultitude, a highly qualified bow maker who worked at W.E. Hill and Sons in London, UK. He lives and works in Larnaca, Cyprus, and goes by the moniker of 'Monomax'.

ALAN BEAVITT
(Trade Secrets, page 62)
made his first violin while still at school. After working as a research physicist in Australia and England, he moved to Scotland in 1975 to pursue his first passion of violin making. He has made well over a hundred instruments to date.

DAVID DESIMPELAERE
(Technique, page 76s)
is principal bass with the Lucerne Symphony Orchestra. He is also professor of double bass at the Hochschule Luzern, Switzerland, and at the Royal Conservatory of Ghent, Belgium.

THOMAS GREGORY
(Opinion, page 21)
is the creator of the Vamoosh series for young instrumentalists. He is a prolific composer of educational music for a wide range of ages and ensembles. He studied the cello at the Guildhall School of Music and Drama, and at the University of Michigan.

BENJAMIN SHUTE
(Geminiani's scales, page 48)
is a period and modern violinist, composer, musicologist and teacher based in Dunfermline, UK. Formerly a concertmaster of the Boston Chamber Orchestra, he has held university posts in Pennsylvania and Oklahoma, and currently teaches at the University of St Andrews Music Centre.

the Strad

EDITORIAL Editor **Emma Baker** Managing Editor **Christian Lloyd** Reviews Editor **Harriet Smith**
Online Editor **Davina Shum** Staff Writer **Rita Fernandes** Sub-editor **Marija Đurić Speare**
Editorial Assistant **Lauren Wesley-Smith** Art Editor **Angela Lyons** Historical Consultant **Tully Potter** Lutherie Consultant **Philip Ihle**
ADVERTISING Advertising Manager **Mariette King** Senior Account Manager **Jeremy Fordrey** MARKETING Marketing Manager **Radhika Ruparelia**
COMMERCIAL Publishing Director **Paul Carey** Group Managing Director **Vincent Boni**

SUBSCRIPTION ENQUIRIES Tel +44 208 955 7005 email customerservices@thestrad.com

EDITORIAL ENQUIRIES The Strad, Newsquest Media Group Ltd, 4th Floor, Queens House, 55–56 Lincoln's Inn Fields, London WC2A 3LJ, UK
Tel +44 20 7618 3095 thestrad@thestrad.com
The Strad magazine @TheStradMag the_strad_ the-strad

ADVERTISING ENQUIRIES Tel +44 20 7618 3474 email advertising@thestrad.com
WORLDWIDE DISTRIBUTION **Seymour** Tel +44 20 7429 4000 email b2cmarketing@nqsm.com

Printed in Great Britain by Buxton Press Limited

We consider articles and letters submitted for publication but regret we cannot acknowledge or return unsolicited material
The Strad is a registered trademark © Newsquest Media Group Ltd 2024

The Strad (ISSN 0039-2049) (USPS 021-612) is published 12 times a year (monthly) by Newsquest Media Group Ltd,
Registered in England and Wales with number 01676637 at 1st Floor, Chartist Tower, Upper Dock Street, Newport, Wales NP20 1DW – a Gannett company.
Distributed in the U.S. by NPS Media Group, 2 Corporate Drive, Suite 945, Shelton, CT 06484. Periodical Postage paid at Shelton, CT and additional mailing offices.
Postmaster: Send address changes to The Strad, c/o NPS Media Group, 2 Corporate Dr., Suite 945, Shelton, CT 06484.

COMPLAINTS

The Strad adheres to the Editors' Code of Practice (visit http://www.ipso.co.uk/editors-code-of-practice). We are regulated by the Independent Press Standards Organisation.
Complaints about stories should be referred firstly to the Editor by email at: complaints@thestrad.com or by post at the EDITORIAL ENQUIRIES address.
It is essential that your email or letter is headed 'Complaint' in the subject line and contains the following information:
• Your name, email address, postal address and daytime telephone number. • The magazine title or website, preferably a copy of the story or at least the date, page number or website address of the article and any headline. • A full explanation of your complaint by reference to the Editors' Code.
Failure to provide the requested information may delay or prevent us dealing with your complaint. Your personal details will be used for administration purposes only.
If we are unable to reach a satisfactory resolution you can contact IPSO by email at complaints@ipso.co.uk or by post at IPSO, c/o Halton House, 20-23 Holborn, London EC1N 2JD.
To complain about third party comments on **The Strad** website use the 'Report comment' function online next to the comment.

TO SUBSCRIBE, CONTACT The Strad Subscriptions, Abacus, 107–111 Fleet Street, London, EC4A 2AB, UK
Tel +44 208 955 7005 customerservices@thestrad.com www.thestrad.com/subscribe

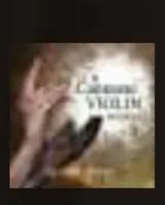
recycle

Il Cannone® *for* Violin

Direct & Focused

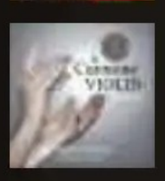
Versatility is built-in with our Il Cannone family of violin strings.

Available as a series of three brand options, the Il Cannone violin family is characterised by a clear and colourful sound with, as the name suggests, punch and projection at the core.



The **Medium** is noble and round with the **Soloist** bringing a fuller sound with even greater presence and focus.

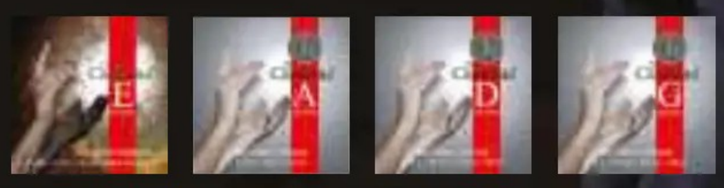
Direct & Focused offer a clearer, cleaner, brighter and more direct response in comparison with its warmer and darker sibling.



Gold delivers the most power in the family. A truly glowing, carrying and robust sound incorporating the world's first gold wound D.

Our versatile family works together to accommodate virtually all of the needs of both player and instrument.

Josef Špaček performs on the c.1732 "LeBrun; Bouthillard" Guarneri del Gesù violin, **with Il Cannone Direct & Focused Soloist.**



LARSEN STRINGS

larsenstrings.com

Original image of Josef Špaček by Radovan Šubín

FIGURE 1

FIGURE 2

LETTER *of the* MONTH

A CLOSER LOOK

I write regarding *The Strad*'s recent online article (bitly.ws/3gK6D) showcasing images by photographer Charles Brooks taken inside fine old Italian instruments, using medical equipment primarily used for endoscopies.

With this technique it is immediately possible to view all the tiny scars and patches resulting from restoration over the past centuries. Secondly, the image of the 1705 Gofriller cello shows a crack in the middle of the bass-bar. This means the instrument does not need to be unstrung: good for the cellist as they won't need to risk changing their set-up.

This method is less simple for violins and violas, as there is no endpin to be removed. But there is another easy way to look inside the smaller instruments. In **figure 1** above, a violin maker has inserted this pinhole at the bottom-block. It is smart, inexpensive, very effective and can easily be used by a photographer. **Figure 2** shows one of the resulting images.

MICHAEL DIESTELHORST
Cologne, Germany

GET UP, STAND UP

I would like to take issue with the article about Joshua Bell ('Everybody's playing like their life depends upon it', April 2024) and 'The Improvised Concerto' ('Straight from the heart', April 2024). Both contain a lot of negative comments about orchestral musicians. They paint a picture of 'disillusioned rank-and-file players' who are 'weighed down by the repetitive habits that sully even great orchestras'; the 'feeling of cynicism or laziness that is so common in bigger orchestras' (all from the Bell feature). Then the second article has statements like 'we lose our confidence as orchestral players… [because] the conductor tells you what to do… you lose your capacity for actual expression', and 'as long as you can play your orchestral excerpts really fast and they're technically perfect, then you're good to go.'

Furthermore, both articles suggest that big orchestras can't play like chamber musicians and don't play as if their lives depend on it. While these statements may have been true decades ago, these days the situation is very different (at least in my experience with the Philharmonia Orchestra) and I strongly object to the way the old clichés are still being put out there! Perhaps Joshua Bell would like to come back to the Philharmonia to play–direct a violin concerto? I am sure he would quickly reassess his opinions about bigger orchestras!

KARIN TILCH
London, UK

SOME FINAL THOUGHTS

I have been thinking about Christian Bayon's article 'Stronger Together' (Making Matters, February 2024). He says: 'Some restorers have fitted some dramatic V-shaped patches over the top- and bottom-blocks, killing the sound without any chance of recovery.' The last paragraph says he has experimented with a carbon-fibre rod between the top- and bottom-blocks (*above right*) with disastrous results to the sound quality. It appears that both of these methods would certainly constrain the longitudinal compression against the top plate of the violin due to string tension.

So, is the longitudinal compression against the top plate (and likely opposite longitudinal tension on the back plate) a contributing factor in sound production? We know that a major transmitter in passing vibration from the strings to the top plate is the rocking action of the bridge, as the strings vibrate 'back and forth', causing the plates to vibrate left to right on the central longitudinal (vertical) axis. But in addition, wouldn't there exist a change in the compression and tension of the plates longitudinally from the slight tightening and loosening of the string tension as the string vibrates from its fully deflected (tightened) state to its

PHOTOS MICHAEL DIESTELHORST

LETTER OF THE MONTH WINS

one from a selection of products from The Strad Shop:
Masterclass: Violin Concertos, The Strad Calendar 2024,
The Best of Trade Secrets 6 or a 'Digital Amati' T-shirt

the Strad shop

straightened (loosened) state? Although we know that string vibration is more complex than this, the principle still holds. Wouldn't this tightening and loosening of string tension result in a longitudinal rocking action of the fingerboard/neck heel/top block assembly causing tension and compression against the plates? And wouldn't the bridge also rock forward and backward slightly in conjunction with string tightening and loosening and follow the plate movement?

Perhaps the old masters knew that the extreme longitudinal compression against the top plate was necessary to produce the desired sound and that stringed instruments that were subjected to harsh treatment and extreme weather conditions would simply fail as a trade-off for good sound.

JIMBO LEACH
Auburn, AL, US

ONLINE COMMENT

In April 2024's Opinion, Alexandra Gorski shared her insights into the underrated skills of playing at the back of an orchestral section. Our readers had differing opinions bitly.ws/3gK8J

SIMON SMITH It is so much harder at distance to know how loud to play, to guess where in the bow those in front of you will be, to actually come in confidently yet not stand out.

ADRIAN CHARLESWORTH It's important to feel valued wherever you sit. The sadness and inaccuracy of the phrase 'playing second fiddle' have not been eradicated.

JULIUS BANNISTER I have played in every chair – it's not a big issue if you are a professional.

A NOTE ON AI CITATIONS

In the past few months, *The Strad* has received a number of messages from researchers asking for information about fictitious articles from its archives. In each instance, the writer used AI software such as ChatGPT, Bard and Gemini, which gave in its output a reference similar to the below:

Schelleng, J.C. (1989). The bow as a third-class lever. *The Strad*, vol.100 (1190), 1000-1002.

We would like readers to be aware that using AI software in this manner is likely to generate incorrect results, and that careful study of *The Strad*'s print editions remains the best way to use its archives. Subscribers should also know that digital access to all the magazine's editions back to January 2010 is included in their subscription.

In the April 2024 Masterclass, the information on Gary Hoffman at the bottom of page 72 should have read as follows: Nationality: Canadian–American. Studied with: Karl Fruh, János Starker. Records for: La Dolce Volta

INSTRUMENT PHOTO CHRISTIAN BAYON. WHITE PHOTO DARIO ACOSTA

www.thestrad.com
ONLINE EXCLUSIVE

1 'The violin is discovering incredible repertoire with me!': Liya Petrova on the 1742 'Rovelli' Guarneri 'del Gesù' violin bitly.ws/3gK7Q

2 'Her soulful melodies are her distinct fingerprint': violinist Melissa White (*below*) on Florence Price bitly.ws/3gK7V

3 Violins of Hope in Pittsburgh: Timing is everything bitly.ws/3gK83

PODCAST OF THE MONTH

the Strad PODCAST

Episode 113: Uncovering Ysaÿe's lost works with violinist Philippe Graffin bitly.ws/3gK8n

Send letters to the editor
The Strad, Newsquest Media Group Ltd,
4th Floor, Queens House,
55–56 Lincoln's Inn Fields, London WC2A 3LJ, UK

Alternatively, email us at **thestrad@thestrad.com** including your full address and phone number.

Find us on Facebook **The Strad**
Follow us on X **@TheStradMag**
Follow us on Instagram **@the_strad_**
Find us on LinkedIn **the-strad**

We reserve the right to shorten or edit letters, and to publish them online. Unfortunately we are unable to acknowledge unpublished submissions.

On the beat

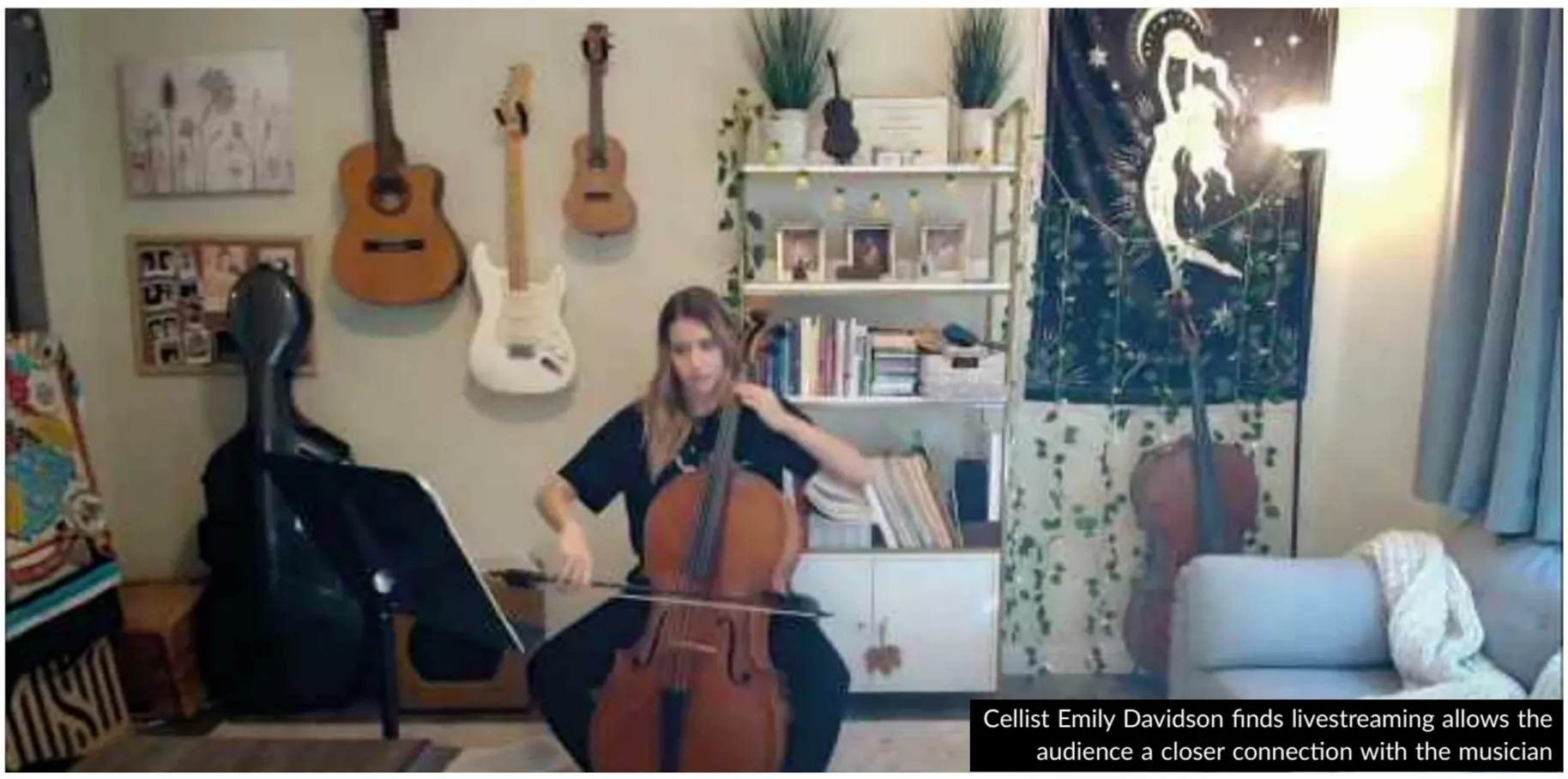
News and events from around the world this month

Read all the breaking news in the string world online **www.thestrad.com**

No time like the present

With musicians finding it harder to find traditional performing engagements, some players have found a profitable way to make livestreaming work for them

By Peter Somerford



Cellist Emily Davidson finds livestreaming allows the audience a closer connection with the musician

EMILY DAVIDSON

When lockdowns and venue closures suddenly forced musicians everywhere to go online to find an audience, a few string players had already established a regular online following by livestreaming their playing on YouTube or Twitch. For these musicians, and those who started livestreaming consistently during the pandemic, the activity has been a way to develop and interact with an online community. Musicians earn income from streaming through subscriptions, donations and by playing special requests, but also from signposting their audience to other, often more profitable, online content. And through streaming, players have made connections with fellow musicians, sourced work opportunities and found new students.

Filipino violinist and composer Diwa de Leon started uploading violin covers of video game music to YouTube in 2008, and by 2013 had acquired a large enough audience that he quit his film scoring and teaching to focus on his online work. In 2017 he began livestreaming on YouTube and then Twitch, the streaming platform where video gameplay makes up the majority of broadcast content. When demand for online content soared in 2020, de Leon started streaming on Twitch three times a week. 'Success for me during the pandemic was how many people paid to subscribe to my channel,' he says. 'My viewership was usually 80 to 100, but one time Twitch featured me on its front page and my viewership skyrocketed to 20,000, which took my take-home pay to nearly $3,000 for just one two-hour stream.' Now de Leon is back to streaming just once a week, and uses Twitch to engage with his online fanbase and as a funnel to take people to his YouTube channel, which has over 230,000 subscribers. He says: 'My main business plan has always been about passive income from advertising revenue on YouTube, and from people clicking on iTunes or Spotify links from my YouTube videos to lead to the more profitable side of my music business – the violin covers I've made of music from various video game franchises.'

Los Angeles-based Baroque cellist Emily Davidson has been livestreaming on YouTube since 2014 as part of her freelance performing and teaching career. 'So few classical musicians were doing something like that back then,' she says, 'and with people hungry for that kind of content, it helped me build an audience for my work.' For Davidson, livestreaming allows the audience a much closer connection with the musician than watching a

‘There have been times where I’ve been asked to sightread Paganini’ – *Julia Dina, violinist*

recorded video, and the performer’s ability to respond in real time to online chatroom questions and comments adds a level of interaction that cannot be matched in a concert setting. Davidson uses the subscription platform Patreon, and boosts her income through donations via PayPal and Venmo. She says livestreams can be an effective fundraising tool for other projects: ‘People are much more inclined to donate to something when you’re giving them live attention, as opposed to just directing them to a donation page.’ Livestreaming has also brought new students to Davidson’s teaching practice, especially those looking to learn Baroque style.

Yale School of Music graduate Julia Dina has also found students through livestreaming, and teaches them violin online. After launching a Twitch channel in 2020, she gave up a concertmaster job for a home-based career of recording, producing, streaming and teaching. She supplements her twice-weekly livestreams, where she earns income through donations, priority requests and subscriptions, with producing YouTube content and recording violin covers, and says: ‘Livestreaming has led directly to other work, such as people wanting me to record violin for their album.’ Planning for her three-hour streams isn’t time-consuming, says Dina, because for the most part she improvises through them. ‘The music requests depend who’s in chat,’ she says. ‘I’ve had streams where it was nearly all anime or video game music, others that were almost all pop, and lots of classical and orchestral music. And there have been times where I’ve been asked to sightread Paganini.’

Berklee-trained violinist and vocalist Jo Cleary also livestreams on Twitch, using a looper in her own arrangements of video game music, pop and Celtic music, among other genres. Her Twitch income derives from subscriptions, donations and occasional sponsorships, and like Dina (with whom she studies after finding her on the platform), Cleary says her channel has led directly to collaborative work. ‘Twitch’s Raids tool lets you send your audience to another streamer,’ she explains, ‘so even though I’m saying goodbye to the 300 people watching me, I can send those 300 people to another musician or creator. I’ve been able to connect with a lot of other musicians this way, and we end up working together.’ Cleary says that there is an adrenaline rush to livestreaming, but she makes sure to step away for scheduled breaks during her four-hour streams, which are about 50:50 talking to playing. ‘With my freelance work, I’m very business-minded and professional,’ she says, ‘but my Twitch audiences are always reminding me to relax and take my time, and that they just want to hang out, so I have to tell myself to not take it quite so professionally.’

ALBERTO GIORDANO

NEWS IN BRIEF

Borletti-Buitoni Trust announces awards and fellowships bit.ly/4aqgMQl
The Mithras Trio and the Leonkoro Quartet have each been announced as recipients of Borletti-Buitoni Trust (BBT) awards. Both ensembles receive £30,000. Violinist Hana Chang and double bassist Will Duerden have also been announced as winners of BBT fellowships, each worth £20,000. The awards and fellowships are announced every other year on 17 March to mark the birthday of Franco Buitoni (1934-2016), co-founder of BBT with his wife Ilaria Borletti Buitoni.

‘Il Cannone’ Guarneri receives X-ray treatment bit.ly/4cvqYJ9
The Guarneri ‘del Gesú’ violin known as ‘Il Cannone’ (*left*) has undergone X-ray micro-analysis in an effort to help conserve the historic instrument and to understand its unique sound qualities better. The 1743 violin was insured for €30 million for the trip from Genoa to Grenoble where it was scanned at the European Synchrotron Radiation Facility. A 3D model will eventually be made.

Instrument repair documentary wins at the 2024 Oscars bit.ly/4atYn5e
At this year’s Academy Awards ceremony, *The Last Repair Shop*, a film about the craftspeople who oversee the maintenance of over 80,000 instruments for schoolchildren in Los Angeles, won the award for Best Documentary Short Film. The documentary has also spurred on a $15 million campaign by the school district to invest in the repair workshops and its technicians.

Do you have a topical story concerning the string music world? Email us at **thestrad@thestrad.com**

OBITUARIES

PATRICK IRELAND

Violist Patrick Ireland, a founder member of the Allegri Quartet, died on 14 February, three months after celebrating his 100th birthday.

Born in Helston, Cornwall, Ireland started his musical life as a chorister at St Paul's Cathedral Choir School. After being trained as a bomber pilot in the war (mercifully too late to have to drop any bombs), he studied the violin at the Royal College of Music (RCM), and with Max Rostal. At the RCM, he met the pianist Peggy Gray, who invited him into her practice room to play through the Brahms D minor Violin Sonata, and they married in 1948. They had 73 years together before Peggy's death in 2021.

In 1954 William Pleeth invited Patrick to try out with a new quartet, and Patrick agreed on condition that it was 'just for fun'. After a second such meeting, his resistance broke down, and the Allegri Quartet was born. The other members were Pleeth, Eli Goren and James Barton (a rare left-hander who bowed with his left arm). A year later, Patrick was able to buy a battered but beautiful sounding Amati viola, for £300!

During the late 1950s, Patrick met Yehudi Menuhin and played with him in the Bath Festival Orchestra, which Menuhin directed. He performed Mozart's Sinfonia Concertante for violin and viola with Menuhin, and recorded Bach's Brandenburg Concerto no.6 with him, which has two solo violas, in 1959. Menuhin invited him to be the first viola teacher at his new Menuhin School. Among his pupils were Simon Rowland-Jones and Nicholas Logie.

Patrick left the Allegri Quartet in 1977. He then took on the position of assistant head of strings at the RNCM, but continued to play into his seventies, giving innumerable performances of string quintet repertoire as second viola with many of the best-known UK quartets, including the Lindsays, of whom his son Robin was violist.

For the latter half of his life, furniture making became an increasingly big focus. He produced maybe a hundred superb and creative pieces.

ROBIN IRELAND

IGOR OZIM

Violinist and pedagogue Igor Ozim died on 23 March at the age of 92. Among his well-known students were Patricia Kopatchinskaja, Richard Tognetti, Kurt Sassmannshaus, Rachel Kolly d'Alba and Daniel Auner.

Ozim was born in 1931 in Ljubljana, Slovenia. He studied with Leon Pfeifer at the Academy of Music Ljubljana and later with Albert Sammons at London's Royal College of Music. He continued his studies in London with Max Rostal.

Ozim received prizes at the 1951 International Carl Flesch Violin Competition and the 1953 ARD International Music Competition. As a soloist he appeared with the London Philharmonic, Warsaw Philharmonic, BBC Symphony Orchestra and the Berlin Philharmonic.

Ozim taught at the Mozarteum in Salzburg, Austria, the Hochschule der Künste in Bern, Switzerland, and the Hochschule für Musik und Tanz in Cologne, Germany. He served as a jury member for the International Violin Competition Henri Marteau and the Isang Yun Competition.

AMNON WEINSTEIN

Israeli luthier Amnon Weinstein died on 5 March aged 84. The violin maker and philanthropist was the founder of the Violins of Hope Collection, which comprises stringed instruments connected with the Holocaust.

Weinstein was born on 21 July 1939 in Mandatory Palestine. His father Moshe Weinstein was a violinist and had trained as a violin maker in Warsaw in the early 20th century. Amnon apprenticed with his father and went on to study violin making in Cremona with Pietro Sgarabotto, Giuseppe Ornati and Ferdinando Garimberti. He also studied in Paris with Etienne Vatelot.

In 1982 Weinstein won a gold medal and a certificate of excellence for violin sound at Salt Lake City. He served as a judge in the violin makers competition in Salt Lake City in 1998.

During the 1980s Weinstein began to collect stringed instruments that were connected to the Holocaust, with many instruments having belonged to Jewish people before and during World War II. He established the Violins of Hope collection with his son Avshalom Weinstein, restoring the instruments to commemorate their former owners and players.

Weinstein received the 2007 Ole Bull Prize, Bergen, Norway, the Medal of the Order of Merit of the Federal Republic of Germany in 2016, the Ernst-Cramer-Medal for the Violins of Hope project, awarded to him by the Israel-German association, and the Legion of Honor in Israel in 2022.

ROGER MYERS

The Australian–US violist Roger Elgin Myers died on 25 February aged 57. He was a concert violist and professor of viola at the University of Texas at Austin, Butler School of Music.

Born in Sydney in 1966, Myers was educated at Sydney Grammar School and the Sydney Conservatorium of Music. He performed with the Sydney Symphony Orchestra and the Sydney Conservatorium Quartet, which was invited to become the international quartet-in-residence at Michigan State University. After relocating to the US he studied under Donald McInnes at the University of Southern California.

His concert career saw him collaborate with numerous artists including Lynn Harrell, Jorja Fleezanis, Daniel Heifetz, Alex Klein, Mark O'Connor, Ronald Leonard and Martin Lovett. He performed with the Los Angeles Chamber Orchestra, as principal violist with the Santa Fe Pro Musica and played with the New West Symphony Orchestra in Los Angeles as principal viola on tour with Andrea Bocelli.

Myers performed on the 1763 'Mischakoff' Guadagnini viola. His recording *Fantasy and Farewell* of works by Schumann, Shostakovich and McLean with the London Symphony Orchestra was awarded 'Best of Show' at the 2014 Global Music Awards. He became a fellow of the Royal Society of Arts in London in 2014.

CHANDOS
THE SOUND OF CLASSICAL

New For May

CHAN 20279

already available

CHAN 20244

‘There is much to applaud in this new exploration of the piano trios… the delight the players take in Haydn’s audacious music is audible’
- The Strad

CHAN 20270

‘The top-ranking players of Trio Gaspard cherish Haydn’s every twist and turn’ *-The Times*

NEU START KULTUR

Die Beauftragte der Bundesregierung für Kultur und Medien

WWW.CHANDOS.NET
[MP3 • LOSSLESS • STUDIO • SURROUND]
[CD • SACD]

Spotify · Listen on MUSIC · EUROPADISC · prestomusic

STAY IN THE KNOW

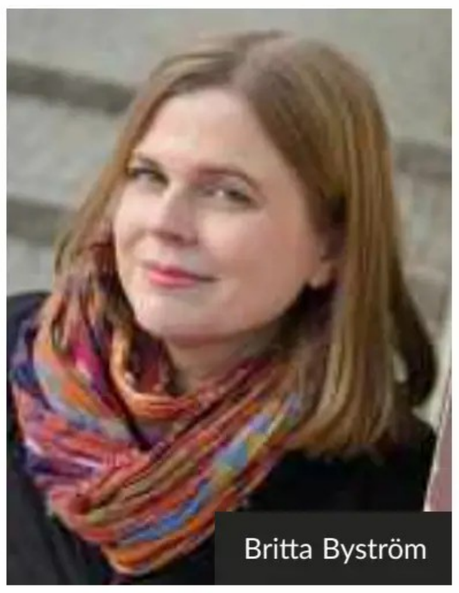
SHADOWS AND FOG: The Jack Quartet performed the world premiere of Natacha Diels's *Beautiful Trouble* at Penn Live Arts, University of Pennsylvania (UoP), on 2 February, with its New York premiere on 15 March. Diels, assistant professor of music at UoP, created the work to 'examine a moment in time through the power of abstract narrative and music'. The five-act live performance describes a mini-plot in the style of *The Twilight Zone*, creating 'a sensory experience that is relevant and knowable to the current typical audience-goer's ability and desire to consume media'. Photo: Joe Lamberti

PREMIERE *of the* MONTH

A matter of time

Day and night inspire a new violin concerto

COMPOSER **Britta Byström**
WORK ***Shortening Days* for violin and orchestra**
ARTIST **Janine Jansen (vn) Royal Stockholm Philharmonic Orchestra/Jaime Martín**
DATE **16 May 2024**
PLACE **Konserthuset Stockholm, Stockholm, Sweden** bitly.ws 3gd9E



Britta Byström

Janine Jansen

'I knew that in this work, I wanted to have two sorts of music and convey this feeling of going towards darkness,' says Swedish composer Britta Byström about her new violin concerto *Shortening Days* for Dutch violinist Janine Jansen. 'So the idea of day and night was very appealing.'

The 27-minute work is divided into six parts: three 'days' and three 'nights'. The 'day' parts gradually shorten, while the 'night' parts gradually lengthen. The day music has different rhythmic figures passed around the orchestra and soloist. 'There are different layers, but they're all connected by a similar pulse,' says Byström. A liveliness is created by, among other things, a 'web of pizzicato'. The day music is often diatonic, contrasting with its more chromatic 'night' counterpart.

In the more unstructured night music, the violin sounds 'almost like an improvisation, flying over the orchestra', she says. 'This is what I feel when I see Janine perform – that she is sailing.' In being softer in dynamic, it gave the composer licence to experiment with timbres that may not usually sound in a loud orchestra. The brass players are playing on their mouthpieces only, and the soloist plays in the violin's low register with mute on. And parts, such as the pizzicato, that were hidden in the day music are now in the foreground. 'We often hear sounds at night that we don't notice during the day,' says Byström. 'It offers a change in perspective.

'I think it's a dream of every composer to have their works performed by Janine. She has a voice of her own and adds so much to the performance,' continues Byström, who has collaborated with the violinist previously. 'I wanted to write something that combines my own voice as a composer with her very special, personal expression.'

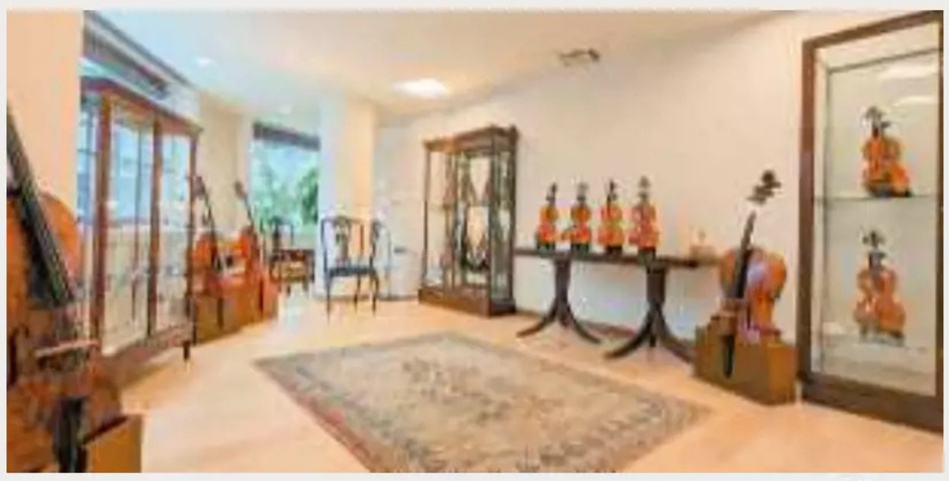
BYSTRÖM PHOTO ARNE HYCKENBERG. JANSEN PHOTO LUKAS BECK

CHACONNE Co., Ltd.

Founded in 1976, experts, dealers, restorers and makers of fine stringed instruments
Opened a new shop in the centre of Tokyo,Ginza

The world's finest collection

Gasparo da Salò	Antonio GUADAGNINI	François Xavier TOURTE
Nicolò AMATI	Romeo ANTONIAZZI	Jean Pierre Marie PERSOIT
Antonio STRADIVARI	Stefano SCARAMPELLA	Jacob EURY
GUARNERI del Gesù	Evasio Emiliano GUERRA	Etienne PAJEOT
Carlo BERGONZI	Gaetano SGARABOTTO	François Nicolas VOIRIN
Matteo GOFFRILLER	Giuseppe FIORINI	Dominique PECCATTE
Domenico MONTAGNANA	Simone Fernando SACCONI	Eugène Nicolas SARTORY



Ginzafujiya Bldg. 2F,
1-3-1, Ginza, Chuo Ku, Tokyo, 104-0061
+81 33-528-6735
ginza@chaconne.info

5-minutes walk from Tokyo Station
1 hour from Narita International Airport by train
40 minutes from Haneda Airport by train.

chaconne.violin
www.chaconne-vn.com

CHACONNE
DEALERS OF FINE VIOLINS

DARNTON & HERSH FINE VIOLINS

workshop and gallery

Expert appraisers, restorers and dealers in violin family instruments and bows

11 East Adams, Suite 1450
Chicago, Illinois 60603
312.566.0429

Learn more at darntonhersh.com

IDAGIO
Official Audio Streaming Partner

WORLD FEDERATION OF INTERNATIONAL MUSIC COMPETITIONS

楽都仙台

The 9th SENDAI INTERNATIONAL MUSIC COMPETITION

for Violin & Piano

Violin Section
May 24 – June 8, 2025

Piano Section **June 14 – June 29, 2025**

Eligibility	Born on or after January 1, 1995 irrespective of all nationalities
Application Period	July 10, 2024 through October 23, 2024
1st prize	Cash prize of JPY 3,000,000, Diploma, Gold Medal & CD Production, Concerts with Orchestra and Recitals in Japan
2nd prize	Cash prize of JPY 2,000,000, Diploma, Silver Medal
3rd prize	Cash prize of JPY 1,000,000, Diploma, Bronze Medal

"Travel Expense Grants" and "Accommodation" are available.

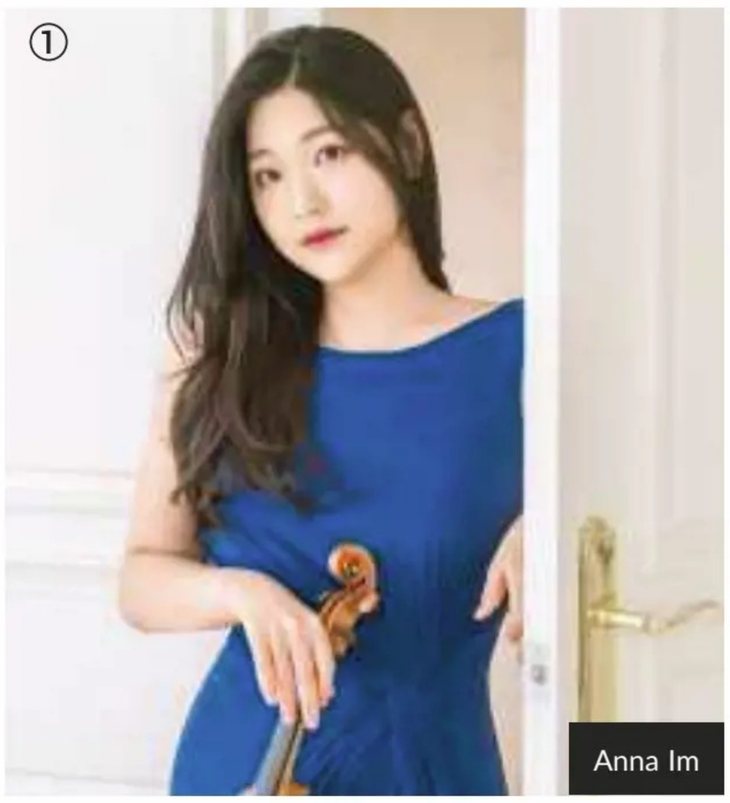
Contact: Secretariat of Sendai International Music Competition
3-27-5, Asahigaoka, Aoba-ku, Sendai City, Miyagi Pref., 981-0904 Japan
Phone: (+81) 22-727-1872
Fax: (+81) 22-727-1873
Email: info@simc.jp

Please see details at: https://simc.jp/en

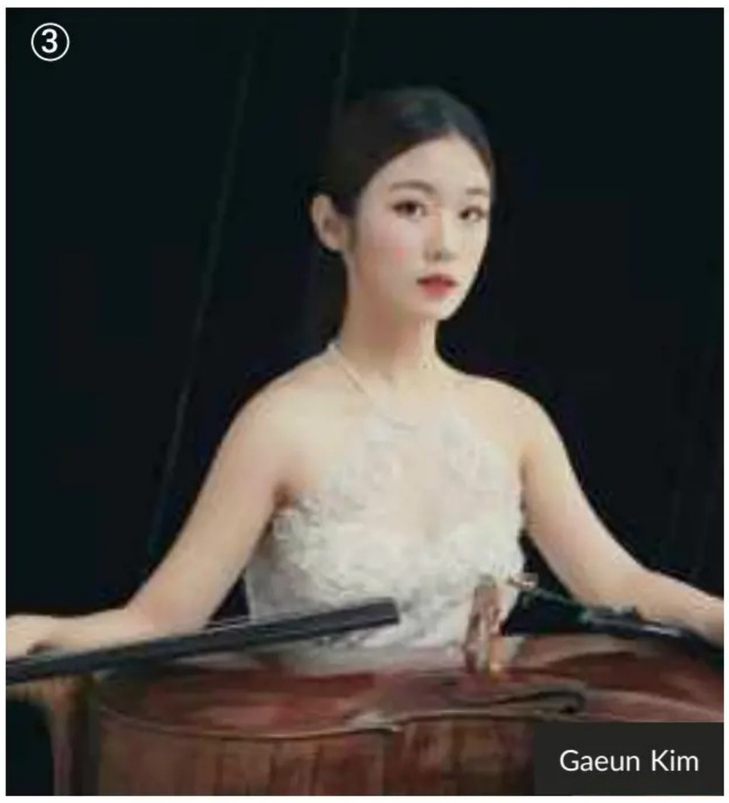
SENDAI INTERNATIONAL MUSIC COMPETITION

SIMC focuses on the concertos in its repertoire.

COMPETITIONS



Anna Im



Gaeun Kim

HRH The Duke of Edinburgh and Andrew Byun

❶ South Korean violinist **Anna Im**, 25, has won the **ArsClassica International Competition for Soloists**, which took place online. She is engaged for audio and video recordings in historical locations throughout Italy, valued at €30,000. The other string laureate was South Korean cellist Seungyeon Baik, 25, who won third prize. All prizewinners will appear in a gala concert in Rome.

❷ South Korean violinist **Soyoung Yoon**, 39, has been awarded the first prize of €20,000 at the inaugural **Tokyo Classic Violin Competition**. Second prize of €10,000 went to Russian violinist Andrey Baranov, 38, while third prize of €5,000 was won by Chinese violinist Meng Zou.

❸ New York-based South Korean cellist **Gaeun Kim**, 20, has won first prize at the 2024 **Schadt String Competition** in Allentown, PA, US, receiving $12,000 and a solo performance with the Allentown Symphony Orchestra, as well as further performance opportunities. Second prize of $5,000 was awarded to US cellist Megan Yip, 26, and third prize of $2,500 went to US cellist Aaron Wolff, 30.

❹ Canadian cellist **Andrew Byun**, 25, has been awarded first prize at the **Windsor Festival International String Competition** in Windsor, UK, winning £5,000, a solo recording opportunity with Champs Hill Records, and further performance engagements. The second prize of £2,000 and the audience prize were won by Dutch violinist Leon Blekh, 24, while third prize of £1,000 went to US–Canadian cellist Leland Ko, 25.

FORTHCOMING COMPETITIONS & AWARDS

International Karol Lipiński Violin Competition in Toruń, Poland, for violinists aged 18–35. First prize €15,000 **Deadline** 3 June; competition 27 September–6 October **Web** lipinski-competition.com/en

Gianni Bergamo Classic Music Award in Lugano, Switzerland, for chamber music ensembles up to 33 years of age. First prize €12,000 **Deadline** 15 June; competition 5–7 September **Web** giannibergamoaward.ch

Lillian and Maurice Barbash J.S. Bach Competition in Stony Brook, NY, US, for string players aged 16–30. First prize $5,000 **Deadline** 15 June; competition 17 October **Web** jsbachcompetition.org

APPOINTMENTS

- British–Danish cellist **Jacob Shaw** joins the Royal Northern College of Music as cello professor in the autumn of 2024
- The London Philharmonic Orchestra has appointed Australian–Korean cellist **Waynne Kwon** as its new sub-principal cellist
- US violinist–violist **Ara Gregorian** will join the New England Conservatory as its chair of string and piano chamber music in the autumn of 2024
- US cellist **Macintyre Taback** joins the Abeo Quartet as its new cellist

For current vacancies, see our online jobs page at **www.thestrad.com/jobs**

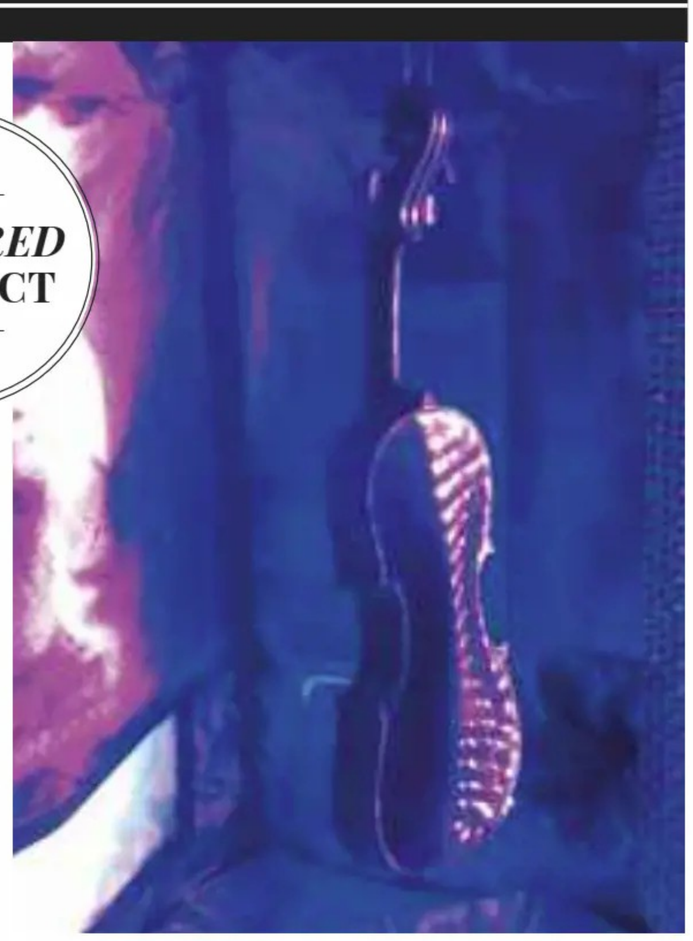
PHOTO NANAFILM; BYUN PHOTO GILL HEPPELL/WINDSOR FESTIVAL

UV TANNING LAMP

In a new light

A lamp for luthiers to tan violins and cure varnish

FEATURED PRODUCT



With a wavelength of 365nm, Schilbach's new UV LED light can tan instruments fully in seven days. Until now, the tanning process involved either exposing the white instrument to the sun, which could take several months, or using fluorescent tubes, which can take up to two months for similar results.

The light was developed in collaboration with luthier Maarten De Keukeleire, who made the product's developer Benjamin Schilbach aware of its demand. 'At first I didn't know this was an issue, but when we put up the pre-order prices, everything was snapped up immediately!' says Schilbach. 'It is good for makers who are in countries with little sun or a lot of rain. And if you use fluorescent tubes, they break easily, the power decreases quickly and they use a lot of electricity.' By comparison, the new LED light has up to 500,000 working hours and higher power at 300 watts. It also includes a dimmer, which allows luthiers to adjust the lamp's power to their needs.

The product includes 120 LED lights, which are placed within a black anodised aluminium box, with an integrated air-cooling system. According to Schilbach, the product will soon come within a package comprising a tanning cabinet to protect the user from the UV light and optimise the tanning process, a humidifier, a separate automated cooling system and a rotating motor on which to place the instrument. 'Luthiers will be able to buy what they need from this system depending on what they already have,' says Schilbach.

The light can also be used for curing varnish. In his tests, De Keukeleire was able to dry his own cooked varnishes within six hours. No siccative was added to the recipes. The lamp can be used for violins, violas and cellos.

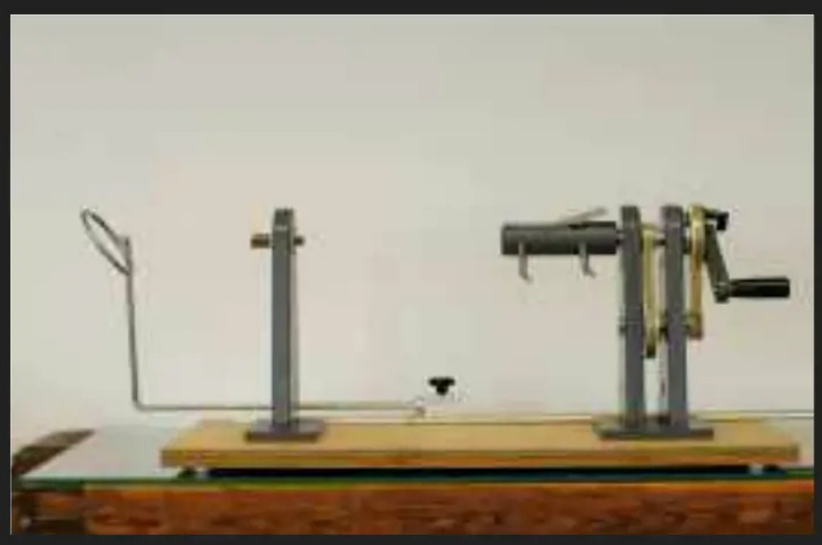
Schilbach UV tanning lamp €1,668.43
email shop@schilbach.net
web www.shop-schilbach.net

BOW WINDING MACHINE

ALL WOUND UP

German bow making company Dörfler has released a new bow winding machine. It can be used for all types of bow windings and the stick can be fixed in any position. Once the bow is secured, the winding is placed around the stick and the user turns the crank to apply the winding. The machine can be purchased by emailing the company.

Dörfler bow winding machine €1,600
email mail@doerfler-bows.com
web www.doerfler-bogen.de



VIOLIN STRINGS

SHINY AND NEW

Thomastik has released the Rondo Gold violin strings. Although designed to be similar in playability to the Rondo, Thomastik describes the new set's sound character as warm, shiny and precise. The set includes two carbon steel-core E strings, one tin-plated and the other gold-plated. The rest have synthetic cores, with the A string wound in aluminium and both D and G strings wound with silver.

Thomastik Rondo Gold strings for violin €119.26
email info@thomastik-infeld.com
web www.thomastik-infeld.com

Life lessons

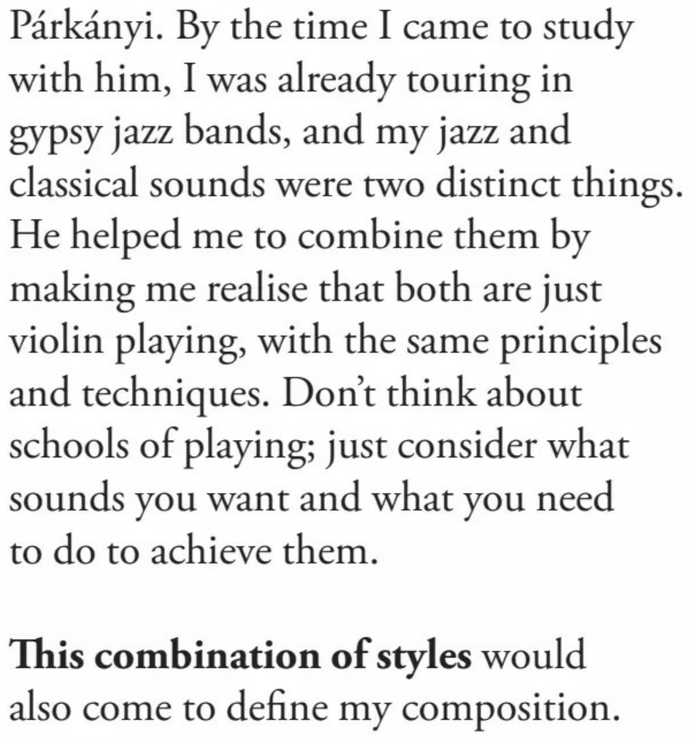
Tim Kliphuis

The Dutch violinist recalls his journey to discovering his own distinct style and sound

When I was studying at the Amsterdam Conservatoire I had already discovered the music of Stéphane Grappelli. But since no one was teaching it, I would go to the camps of the Sinti people and jam with them to learn the style through osmosis. It was a real culture shock having come from the classical tradition. You use your eyes and ears much more than words.

I was very lucky that my classical teachers endorsed my choice to combine classical playing with improvisation. One such was my master's teacher István Párkányi. By the time I came to study with him, I was already touring in gypsy jazz bands, and my jazz and classical sounds were two distinct things. He helped me to combine them by making me realise that both are just violin playing, with the same principles and techniques. Don't think about schools of playing; just consider what sounds you want and what you need to do to achieve them.

This combination of styles would also come to define my composition.



On tour in the summer of 1994

TOP PHOTO SARAH WIJZENBEEK

Having the confidence to say 'let's try it' is the real success

I remember Grappelli telling me when I was 19, after I had played one of his works for him: 'It's OK for me to play this music; I'm old! But you're young and you need to play your own music.' Years later, when I had begun composing, I realised it would be a way of merging my jazz performing with my classical background and satisfying both skills. In a way, I see most musical genres as having evolved as far as they can, and the logical step forward seems to be combining them.

I think there is a lot to be gained by having teachers that don't play your own instrument. In my case, whether it was gypsy guitarists or jazz saxophonists, all had an immense influence. They observe the story you are telling instead of making minor technical tweaks. And what matters most for your career, if you already play at a high level, are communication skills.

I would highly recommend improvising, regardless of style, for any musician. It gives players so much confidence. Very often I see musicians saying they can't play for others when asked in an impromptu setting, because they 'don't have their music'. This is such a wasted opportunity to be an ambassador for music! If you can improvise, you can quickly play something, and you don't have to be God to do it! This translates into confidence when performing any type of music.

For young musicians getting into non-classical styles, my advice would be to dream big and to give yourself time to try things out. Grappelli's other piece of advice for me was always to say 'yes'. And you can see that in his career; he had some collaborations that weren't as good as others, but it doesn't matter. For me, having the confidence to say 'let's try it' is the real success.

INTERVIEW BY RITA FERNANDES

TAKE THE RIGHT PATH

With the growth in popularity of group instrumental lessons, it's never been more important to match the music to the pupil says cellist, composer and teacher **Thomas Gregory**

Whole-class instrumental lessons have forced a change in the way we teach that benefits both teacher and pupil alike. When I started teaching several decades ago, I remember having certain expectations based on prejudices I'd acquired, possibly from my own experience as a young pupil.

I remember believing that the early years of an instrumentalist's development were predominantly concerned with technique: learning how to bow, place the fingers, read music and so on. To acquire these skills, it was necessary to work through a well-trodden path of functional but not particularly interesting repertoire – a dullish period of honing skills in order to develop the facility needed to tackle more attractive music some time in the distant future, when one was technically 'good enough'.

There might have been a time when a pupil would dutifully follow instructions from their teacher, no matter how dull, but that was certainly not the case when I started teaching. Getting the children to sit in their seats was enough of a challenge. Persuading them to apply effort to learn a piece that didn't interest them was an arduous and ultimately fruitless task. It became immediately clear to me that the motivation to play would have to come from the music itself. Matching the music to the pupil was what was required, not the other way round.

As any self-help book would tell us, the journey matters more than the destination. When it comes to music, nothing could be truer. As an adult, my playing is motivated by the repertoire I want to learn, so why should it be any different for children? With the advent of whole-class instrumental teaching, the role that the material we use has become critical. While games and supplementary activities form a useful part of lessons, it is the repertoire that ultimately provides the motivation to practise at home, especially if parental support is not guaranteed. If a class is not motivated by the music, a teacher is required to use other means, such as bargaining or bribery, neither of which lead to a better outcome. If we are teaching music, there is only one fruitful option, and that is to motivate through choice of repertoire.

Children have to want to play the music in front of them

As in any team sport, music really only comes alive for children when they are playing among friends. The shared experience and struggle is highly motivating because the focus is on the collective goal. The big advantage of whole-class lessons is that this collective experience is enjoyed from the very beginning. The pleasure is in the present, and progress is assured. A skilled teacher will use this advantage gently to encourage a good technical approach without necessarily needing to compromise any enjoyment with mundane attention to detail.

With individuals who have parental support at home and practise regularly, it is possible to see steady progress without necessarily paying much attention to repertoire. A dutiful student will fulfil their set tasks without complaining. However, it is worth remembering that, as teachers, we are not only teaching technique; we are nurturing a love of the medium, and that has to come from the experience of playing music that is loved. Too many years dutifully playing music with which there is no emotional bond has lasting implications for a student's relationship with music. This is something teachers should be mindful of.

In whole-class instrumental lessons the journey has to be the motivating force, otherwise children simply won't engage. They have to want to play the music in front of them for the sake of it. This is good for teaching as it again reinforces the need to seek out repertoire that makes for a truly engaging approach. Coercion is no longer an option. What matters is the journey. You never know where the path leads, but if it's no longer fun, you've gone the wrong way.

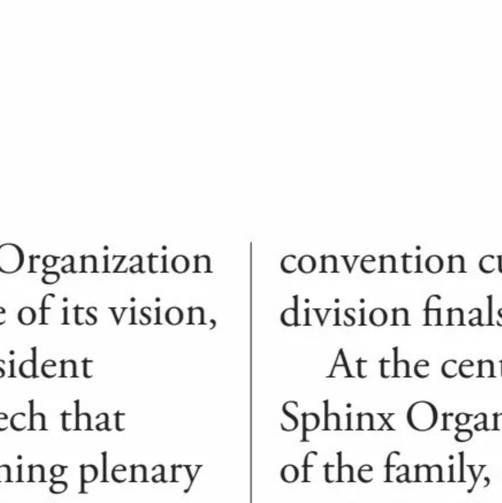
Familia first

At the Sphinx Competition and SphinxConnect convention, **Rita Fernandes** experienced an array of inspiring events that went beyond simply addressing diversity in classical music

The Sphinx Organization is big. *Really* big. That is true of its vision, impact and sheer size. If president Afa Dworkin's visionary speech that began SphinxConnect's opening plenary session weren't grand enough, that evening's guest was no less than the chair of the US National Endowment for the Arts, Maria Rosaria Jackson, in conversation with Sphinx Organization founder Aaron P. Dworkin.

The annual convention, this year named SphinxConnect: Amplify, took place from 25 to 27 January at the Renaissance Center in Detroit and featured more than 30 panels and workshops on diversity in classical music. The Sphinx Competition events were scattered throughout, with the convention culminating in the senior division finals.

At the centre of the monumental Sphinx Organization, however, is the idea of the family, or 'la familia', as its members put it. It refers to the community the musicians become a part of, and it makes for an inclusive atmosphere – even when you're surrounded by a record 1,300 SphinxConnect attendees. The 'family' idea also points to the fact that the organisation's ambitious visions have substance. As one competition entrant aptly put it: 'Sphinx isn't just complaining; it's actually going out there and doing it.' The original annual SphinxCon (inaugurated in 2012), which initially concentrated on Black and Latinx representation in classical music, was revamped by Afa Dworkin in 2017 as the more 'artist-led' SphinxConnect and has since become one of the largest conventions in the US dedicated to diversity in the arts full stop. 'It is now something that people *need* to come to,' Aaron Dworkin told me.

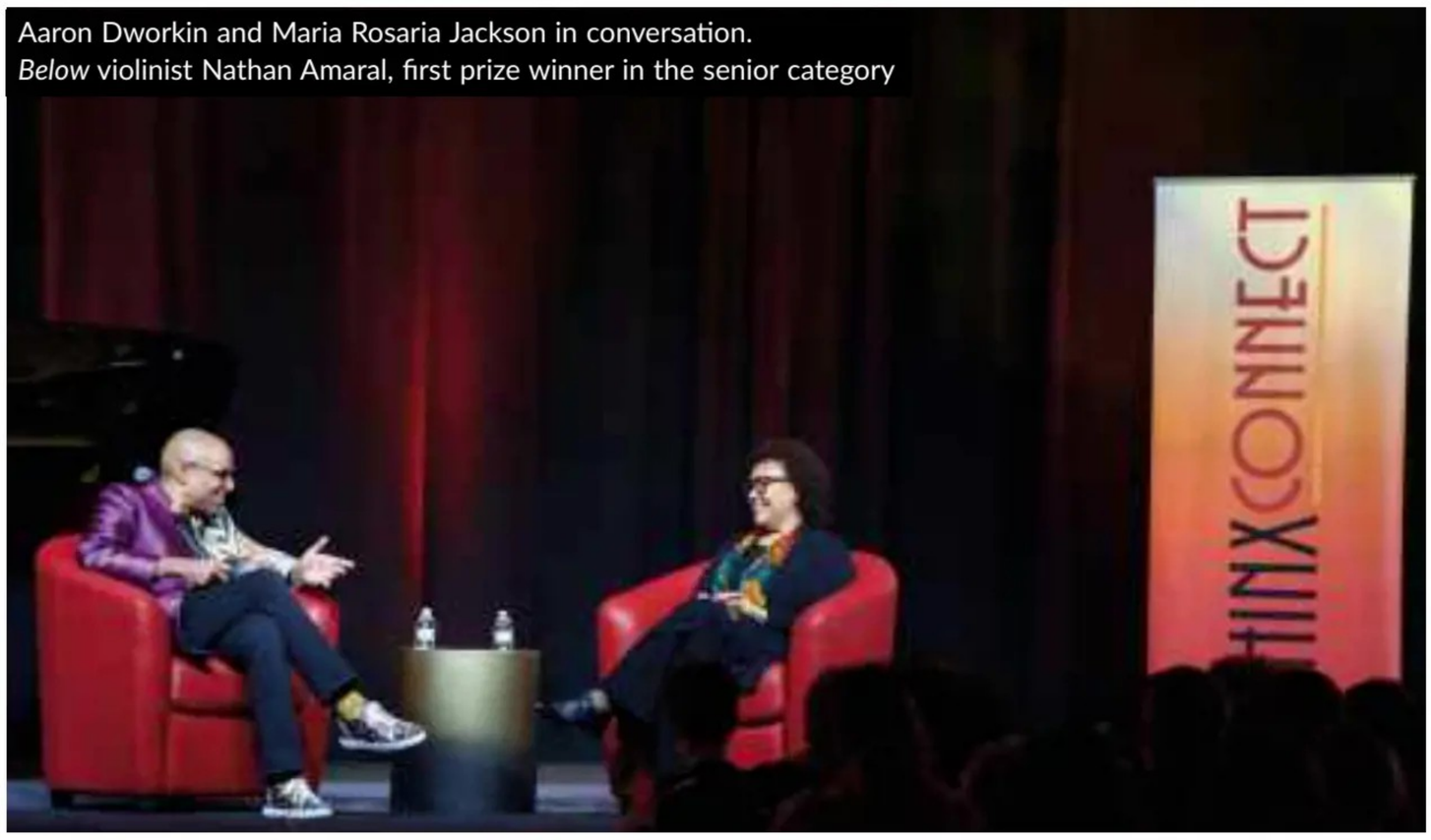

Detroit's Renaissance Center

The competition (which is how the organisation began and is now its flagship event) was created in 1997 to give Black and Latinx string players access to substantial prizes and career development opportunities. Since then, the organisation has established myriad educational initiatives at all levels, and effectively raised a generation of Sphinx musicians. This 'pipeline' (as Afa Dworkin calls it) was in full effect in January 2024, with 50 per cent of the semi-finalists having participated in Sphinx programmes and most of the jury – comprising Joseph Conyers, Randall Goosby, Alasdair Tait, George Taylor, Elena Urioste, Seth Parker Woods and John Zion – being Sphinx alumni. And, most crucially, the organisation allows musicians to do what they love: make music; as one finalist put it, it prevents the situation of 'being the only black person around me playing'.

The Sphinx Competition semi-finals took place on 25 January. Both the junior (age 17 and under) and senior (18–30) divisions boasted impressively high-level playing. The amount of repertoire I discovered (half the imposed pieces were by Black or Latinx composers) felt like a paradigm shift. The Double Bass Concerto (2012) by Argentinian composer Andrés Martín, in particular, was a revelation. In the case of Coleridge-Taylor's Violin Concerto, it was telling that a work I had previously known only vaguely became, through repetition, a staple in my mind; and yet, sadly, it's a piece you rarely, if ever, hear in other major competitions: a bittersweet reminder of just how easy norms can change just through exposure.

In the same way that the competition reflects Sphinx's values by promoting diverse repertoire, the competitors also mirror the organisation's forward-

PAUL (DEX) BICA/GETTY



Aaron Dworkin and Maria Rosaria Jackson in conversation.
Below violinist Nathan Amaral, first prize winner in the senior category

thinking and empathetic nature. Senior finalist and violinist Nathan Amaral, 28, for example, recently created a festival to bring music to underprivileged children in his native Brazil, while senior finalist and bassist Aaron Olguin, 29, aims to bring wider appeal to the Martín concerto through more performances and a recording. Sphinx, Amaral explains, allows its musicians to express themselves truthfully and fully. And it is no secret that this inevitably makes you a better musician.

Between competition events, there was never a dull moment. One minute I was learning about underplayed Latin American music and composers, the next I was listening to a star-studded panel talk about 'excellence through diversity' or watching a boundlessly enthusiastic Conyers give a packed masterclass. The non-stop inspiration informed not only my views on diversity in music, but also my understanding of the arts' place in society altogether.

The junior competition finals took place at midday on 26 January at the Max M. and Marjorie S. Fisher Music Center's Orchestra Hall. The bustling audience was full of energetic schoolchildren with whom Sphinx had worked in the past. At one point, they were given the opportunity to put questions to Joseph Young, the conductor of the Sphinx Symphony Orchestra (which performed with the competitors), a memorable one being, 'What's your favourite colour?'

Rebecca Beato, 17, began with Mozart's Violin Concerto no.3. She was confident, with a full sound, but her interpretation could have had more shape. Next was one of my favourite semi-finalists, 13-year-old cellist Sonya Moomaw. She exuded genuine joy throughout Haydn's C major Cello Concerto, and performed her own cadenza based on the jazz standard *Autumn Leaves*. It's the type of thing that you just can't help but feel deeply fortunate to have witnessed. Finally, there was violinist Ana Isabella España, 17, who also played the Mozart. She had solid sound, and no interpretative choice was accidental nor unoriginal. She won the $10,000 first prize, while Beato came second ($5,000) and Moomaw third ($3,000).

On the evening of 27 January, also at Orchestra Hall, two fantastic orchestral works bookended the senior division finals concert: the opener by Quenton Xavier Blache – the premiere of the adaptation of his 2023 string orchestra piece *Habari gani*; and Carlos Simon's *Holy Dance* (2023) to close proceedings. I was pleased to add two more terrific pieces by diverse composers to my ever-growing list.

Violinist Bethlehem Kelley, 22, kicked off the finals with a strong and soloistic rendition of the first movement of Coleridge-Taylor's Concerto. Next came bassist Olguin, with the third movement of my new favourite work, the Martín Concerto. The introduction was cleverly understated, making for a powerful first theme. He had an impressive emotional range and pulled off stunning feats of virtuosity.

I was most keen to watch Amaral, as I had not expected him to get through to the finals. But those doubts left me from his first note. He instantly captured my attention when rather than the playing the written *forte* on the stately first chord of the Coleridge-Taylor, he played it *piano*. And his intense care for every note made for a uniquely moving performance. He ultimately took home the $50,000 first prize, becoming the first ever Brazilian to win the competition. Olguin won the $20,000 second prize

and $5,000 audience prize, while Kelley won the $10,000 third prize.

In true Sphinx fashion, the night ended with a dance party, with Coleridge-Taylor passing the baton to Michael Jackson and Beyoncé for the evening's soundtrack. As the competitors joined the party from backstage, they received hugs from friends, family and even jury members, and a celebratory and familial atmosphere filled the room – a feeling that had defined every event I'd attended in those few days.

The Sphinx Competition, SphinxConnect convention and Sphinx Organization are more than a competition, convention and organisation. They are all ways of envisioning and ensuring a brighter future for the arts. From what I experienced, it became clear that addressing diversity actually results in addressing problems outside diversity itself – whether that be programming or creating space for musicians to feel heard. As one panel speaker put it, 'Diversity benefits everyone.'

PHOTOS BRIAN HATTON

MARÍA DUEÑAS

MAKING HER MARK

Although she's only 21, the Spanish violinist María Dueñas is already a rapidly rising star in the musical world. **Tom Stewart** speaks to the young virtuoso about how she has created her own unique and distinctive voice on the instrument

The Instagram page of 21-year-old Spanish violinist María Dueñas features posts about the records – vinyl only – that inspire her. Among the likes of Menuhin performing Bruch and Paganini violin concertos and an LP entitled *The Art of Maria Callas: 1923–1977*, something different catches my eye. It's Whitney Houston's self-titled 1985 debut album, featuring tracks including *How Will I Know* and *Saving All My Love for You*. Dueñas chose it, she explains, because of Houston's powerful and immediately identifiable voice. Both are qualities she strives to embody in her own playing. 'It's much easier to bring across your personality with your voice than with your instrument,' she says. 'But it is possible – I remember listening to Oistrakh and Heifetz when I was growing up and knowing straight away who was playing.' Sound, she says, is what really separates one musician from another. 'You're not going to make a mark just by playing fast.'

Dueñas has certainly made her mark, and quickly at that. Since winning the Menuhin Competition in 2021, the Granada-born violinist's star has been firmly in the ascendant. In 2022 she signed an exclusive deal with Deutsche Grammophon and the following year released her first full-length disc, featuring Beethoven's Violin Concerto alongside music by Kreisler, Saint-Saëns, Spohr, Wieniawski and Ysaÿe. During the past twelve months alone, Dueñas has performed alongside groups including the Chamber Orchestra of Europe, Philadelphia Orchestra and BBC Symphony Orchestra. ▹

‘IT’S MUCH EASIER TO BRING ACROSS YOUR PERSONALITY WITH YOUR VOICE THAN WITH YOUR INSTRUMENT. BUT IT IS POSSIBLE’

María Dueñas with the 1710 ‘Camposelice’ Stradivari and bow by André Richaume

FELIX BROEDE

MARÍA DUEÑAS

Dueñas performs with the LA Phil and Gustavo Dudamel

Dueñas has also established a relationship with the Los Angeles Philharmonic and its chief conductor, Gustavo Dudamel. They are her partners on her new recording, released on Platoon on 18 May – a performance of the violin concerto *Altar de cuerda*, written for her in 2021 by Mexican composer Gabriela Ortiz. Dueñas gave the premiere of the piece with the LA Phil in 2022 and will play it alongside the orchestra again in Los Angeles in May, followed by performances at the Palau de la Música Catalana in Barcelona, the Philharmonie de Paris later that month, and London's Barbican Centre in June.

'*Altar de cuerda* is written with the heart and connects Gabriela's Mexican heritage with my Spanish roots,' says Dueñas, explaining how Ortiz took inspiration from the architecture of both countries. The title of the concerto's first movement, 'Morisco chilango' ('Moorish chilango'), refers to the Islamic heritage of Dueñas's home city of Granada as well as to Ortiz's birthplace, Mexico City (whose inhabitants are known as 'chilangos'). The composer took the buildings of both cities as a starting point for her music. In the second movement, 'Canto abierto' ('Open song'), she evokes the airiness of Mexico's open chapels (built in the 16th century for indigenous communities reluctant to go inside dark European-style churches) by having the wind and brass play tuned wine glasses. Last comes 'Maya déco', which Dueñas says allows her to show her 'wild side'. 'I've never played anything quite like it before. It's crazy and chaotic – definitely the most technically challenging movement.'

Dueñas (*centre*) with Gabriela Ortiz and Gustavo Dudamel

For such a young performer, Dueñas has worked with more than her fair share of top conductors, orchestras and chamber music partners. Dudamel is starrier than most, however, something not lost on Dueñas. 'No one who encounters him is likely to forget it,' she says, beaming. 'Not just the way he understands the music but also his connection with the orchestra and his ability to communicate what he wants in a totally natural way.' When she first saw Ortiz's score, Dueñas was struck by the challenges it poses to orchestra and soloist alike. 'It's very difficult for us all and, to be honest, I was a bit ▹

'NO ONE WHO ENCOUNTERS DUDAMEL IS LIKELY TO FORGET IT... IT'S HIS ABILITY TO COMMUNICATE WHAT HE WANTS IN A TOTALLY NATURAL WAY'

TOP PHOTO ROBERT TORRES/LA PHIL. BOTTOM PHOTO DANNY CLINCH/LA PHIL

Lutgier
INNOVATIVE CASES
FOR STRING INSTRUMENTS
developed in direct collaboration
with experienced luthiers.
GEWA
MADE IN GERMANY
gewastrings
gewastringsofficial
gewastrings
// gewamusic.com

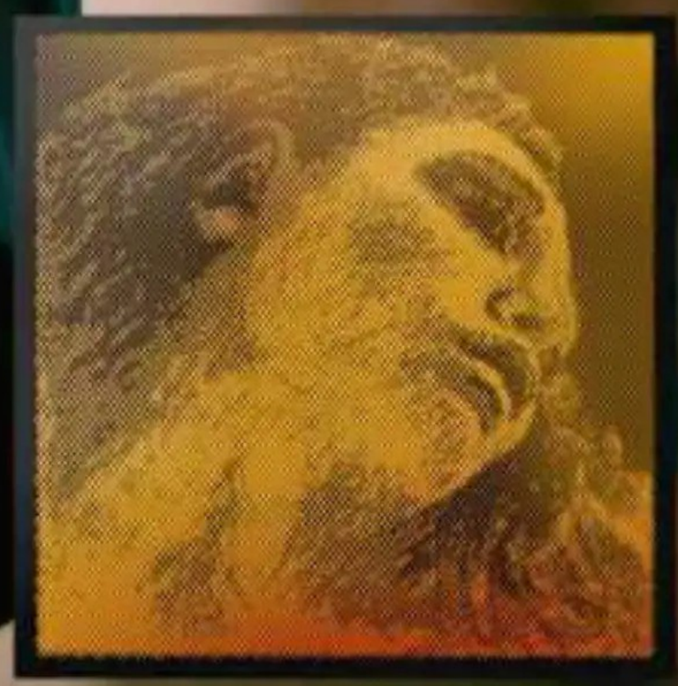
SEIT 1790

PIRASTRO

SAITEN

As an improvising violinist,
I need a quick response
to the notes and colours
that I come up with.
Evah Pirazzi Gold
strings do the job!
And they add good balance
and super dynamics.

Tim Kliphuis



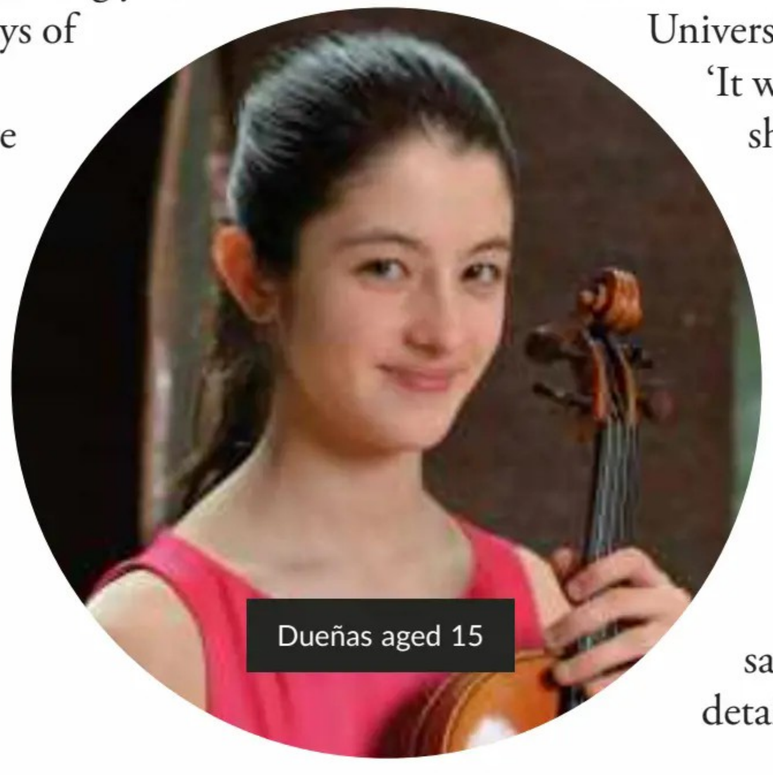
Strings Handmade in Germany

worried at first because of the huge orchestration and challenging rhythms. But it was no problem for Dudamel and the orchestra – I couldn't have imagined better partners for the recording. Whenever I play with the LA Phil it feels like a big family; it's very special. In part, that's down to Dudamel; he's such a humble person with a great big heart.

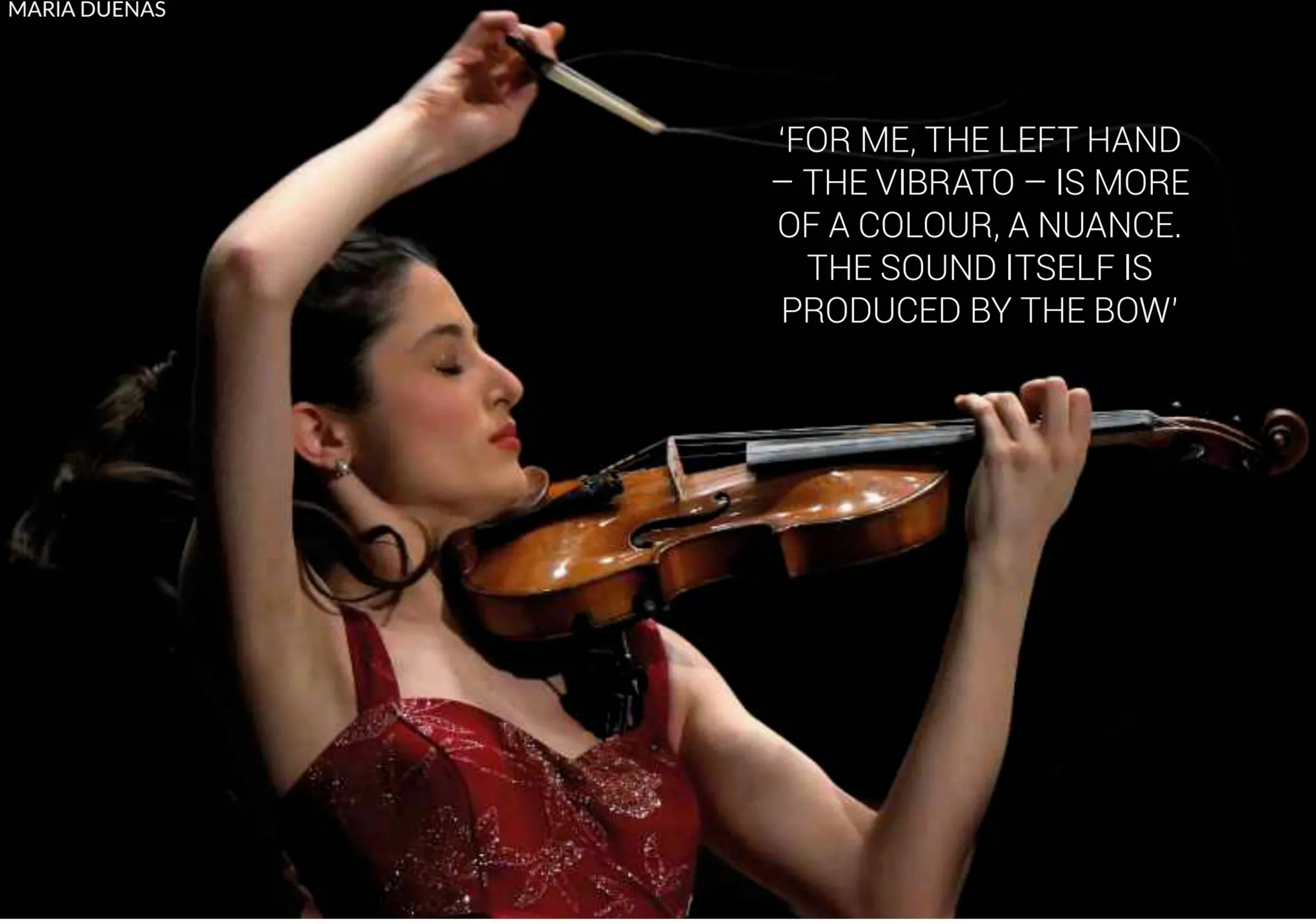
'The violin was just one part of my childhood; it wasn't my whole life,' says Dueñas, somewhat surprisingly, given how much she has accomplished on the instrument in just 15 years. Also unusual for someone in her position is the fact that her parents are not musicians. This, she thinks, made for an easier time growing up. 'If your mum and dad are very musical it can be hard because they will always have some sort of expectation of you, correcting you and not letting you develop your own ways of thinking.' She had to analyse everything herself, she says, working out how to solve problems on her own. 'We went to some concerts together. But playing music just came naturally. No one forced me to practise!'

When Dueñas was eleven her family took a big risk. She had been offered a place to study with Igor Malinovsky at Dresden's Carl Maria von Weber Academy of Music, and so she, her parents and two younger sisters left Spain and moved to Germany. The change of country was exciting, she says, and she didn't realise until much later what a gamble it had been for her family. 'I could have turned around at any point and said, "Actually, I don't want to play the violin any more!",' she laughs. The eleven-year-old Dueñas, now learning German and adapting to a big cultural shift, was studying at a university alongside fellow students who were seven or more years older than her – while also completing her Spanish school education online in the evenings. 'At the time, I wasn't really conscious of what was happening. But when I think about it now, I just think: wow! The whole experience was so enriching for me as an artist and as a person. Without my family I would not be where I am today.'

After two years in Dresden they moved again, this time to Vienna, where Dueñas began studying with Boris Kuschnir both at the city's Music and Arts University and at the University of Music and Performing Arts in Graz. 'It was like starting from nothing all over again,' she says, but the family once more took the change in its stride. The reward for the upheaval was her new partnership with Kuschnir. It was he, she says, who taught her how to make her own distinctive sound. 'He told me to give meaning to each note – that the composer wrote them for a reason and it's our job to make that reason clear.' Taking this approach allows her to keep her playing varied, she says: 'It means I can keep focusing on the detail; maybe on different details each time ▹


Dueñas aged 15

TOP PHOTO DAVID RUANO. BOTTOM PHOTO DAVID AUSSENHOFFER



I play. I’m always evolving in that way. Of course, the intonation and other technical aspects have to be there; that’s the basis of everything.’ It’s all about the right hand, she says. ‘For me, the left hand – the vibrato – is more of a colour, a nuance. The sound itself is produced by the bow. By controlling the speed and the weight you can produce so many different sounds just with the right hand.’

In the age of online streaming, young players have access to a vast array of recordings. This not only provides an educational resource that previous generations could hardly have dreamt of, but also, some critics argue, has led to a homogenisation of playing style and a dearth of true originality. What does Dueñas make of the supposed trend towards perfection at the expense of personality? ‘It’s not necessarily a bad thing,’ she says, kindly but not altogether convincingly. ‘Maybe it’s just not as important now to make your own sound, but that’s what I want to do.’ It’s the range of sounds, not a single tone quality, that make for the most distinctive voices on the instrument, she explains. ‘On the one hand, it’s aiming for that huge range of voices, developing a different sound for louder and softer playing. On the other, it’s about making each note special.’

Last autumn, Dueñas appeared in Montreal alongside the city’s Orchestre Métropolitain and conductor Yannick Nézet-Séguin to perform an almost forgotten concerto by Norwegian composer Johan Halvorsen. The work received bad reviews after its 1909 premiere by Canadian violinist Kathleen Parlow, and Halvorsen withdrew it and ordered all copies of the score and parts to be burnt after his death. Parlow kept hers, however, allowing Dueñas to perform it again some 114 years later. ‘Discovering music like this is a great opportunity for younger players because it allows us to explore repertoire that no one else has touched,’ she says.

Dueñas with conductor Yannick Nézet-Séguin

Canadian director Sofia Bohdanowicz is now turning the concerto’s story into a film featuring a performance by Dueñas, Nézet-Séguin and the Orchestre Métropolitain. From Menuhin Competition winner to film star in just three years: what does Dueñas make of it all? ‘I really enjoy what I do,’ she says. ‘Of course, it’s been difficult – it doesn’t all just appear out of thin air! What is most important for me is being able to share music with people, learning new things and exploring more pieces. I still have a long way to go, but I’m really excited to see what happens next.’ ●

TOP PHOTO ALLAN CABRAL. BOTTOM PHOTO COURTESY OF MARÍA DUEÑAS

DUEÑAS'S VIOLINS

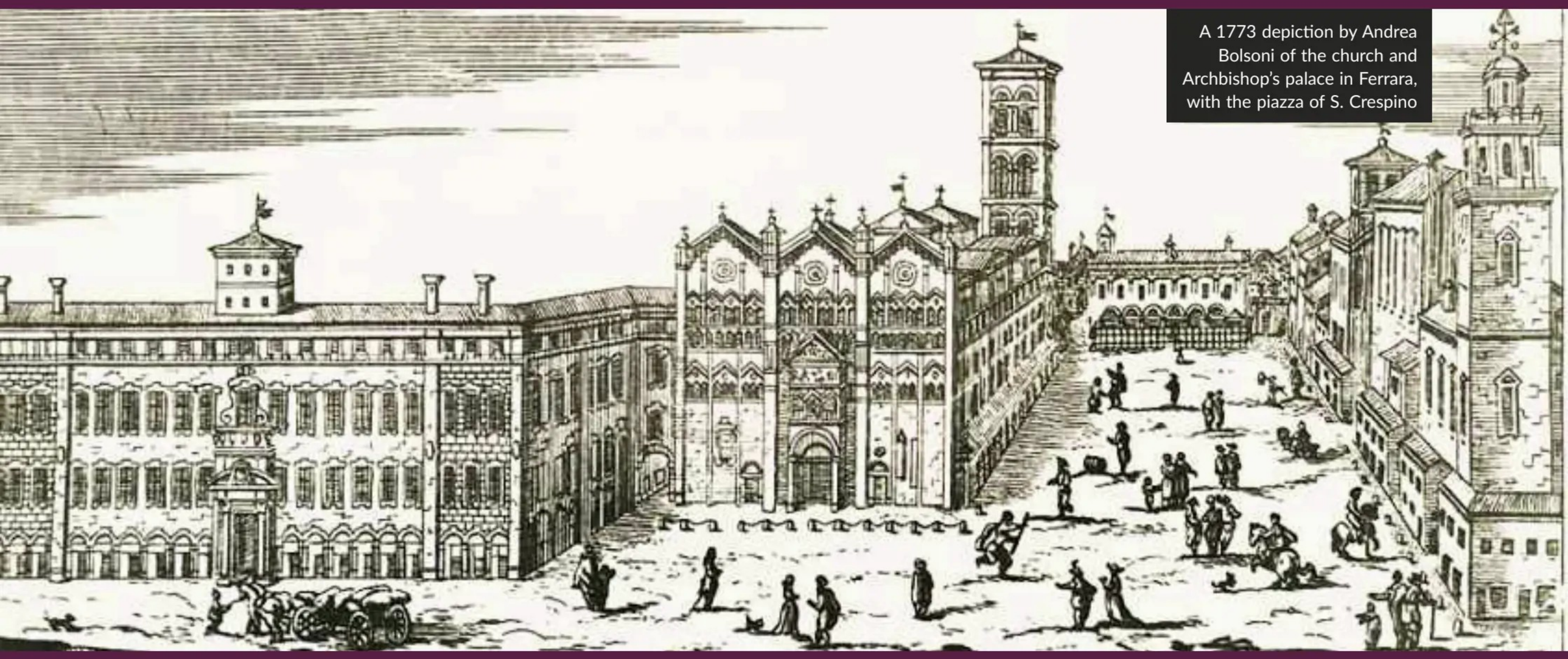
Not long after she arrived in Germany, Dueñas was loaned a Nicolò Gagliano by the Deutsche Stiftung Musikleben. The instrument on which she developed her sound and style, it has a brightness and brilliance she says is perfect for the Ortiz Concerto. 'Its tone has a special shine that matches the playful character of the music.' Nearly a decade on, she feels at home on the Gagliano but, as she explains, that was not always the case. 'Getting used to a new instrument can be very hard at the beginning. When I started on the Gagliano I just didn't know what to do with it, how to make the tone and colours I was imagining in my head. It took some time but I found a way of playing that worked and now I'm incredibly happy with how it sounds.'

Dueñas's other instrument, since 2022, is the 1710 'Camposelice' Stradivari, on generous loan from the Nippon Music Foundation. Moving to the Gagliano as an eleven-year-old was actually easier than adapting to the Stradivari, she says, because back then the Gagliano was the only instrument she had access to. By the time the Stradivari came along, Dueñas had spent almost eight years with the Gagliano and had both violins at her disposal. 'They're both amazing instruments but they're so different from each other,' she says. 'The Strad is so dark, and I'm still in the process of seeing what I can do with it.' She tells me that each responds very differently to the pressure of the bow. 'I can really give it my all on the Gagliano and it will be fine. The Strad has more volume, but if I press too much it almost has the opposite effect; it sounds much smaller. I have to try harder to achieve lighter, brighter colours.'

Dueñas plays a Gagliano (*left*) and the 1710 'Camposelice' Stradivari (*right*). She is pictured with the Gagliano, *above*

'I can really give it my all on the Gagliano and it will be fine. The Strad has more volume but I have to try harder to achieve lighter, brighter colours'

PORTRAIT PHOTO C. KOESTLIN. GAGLIANO PHOTO COURTESY OF DEUTSCHE STIFTUNG MUSIKLEBEN. STRAD PHOTO COURTESY OF NIPPON MUSIC FOUNDATION



A 1773 depiction by Andrea Bolsoni of the church and Archbishop's palace in Ferrara, with the piazza of S. Crespino

A MYSTERY UNVEILED

While scholars have scrutinised the making traditions of various Italian cities, the luthiers of Ferrara have been largely neglected – until now. **Florian Leonhard** presents the results of recent archival research into Alessandro Mezzadri and the Marconcini family, along with notes on their making styles

The English brothers Albert and Alfred Hill, known as luthiers and dealers, financed several research projects in their lifetime. These projects were instrumental in unravelling many mysteries crucial to understanding the history of Italian violin making. Yet, among these discoveries, one enigma remained unsolved: the connection between the city of Ferrara and its luthiers of the 18th and 19th centuries. In 1910 their leading researcher in Italy, Giovanni Livi, was unable to uncover significant information on Ferrara's main luthiers of that period, despite conducting research in the city. It is noteworthy that during this time, Livi was investigating the Guarneri family between Mantua and Cremona. The Hill brothers drew on these investigations to compile their seminal 1931 monograph on the Guarneri family.

Not much has changed since then; even today, very little is known about this school. That is why, in collaboration with organologist Maria da Gloria Leitao Venceslau, I have been conducting in-depth research on Ferrara's violin making tradition for some years. As an important cultural centre of Italy, Ferrara still holds mysteries, particularly concerning its violin making school during the 18th and 19th centuries. Thus my project to produce a book on violin making in Ferrara presents an opportunity to shed light on lutherie in that city. Although the historical period under examination spans from the 17th century to the early 20th, the focus lies on a few key figures from the 18th and 19th centuries. In this article I share some biographical insights we have uncovered about three prominent luthiers: Alessandro Mezzadri and Luigi and Giuseppe Marconcini.

ALESSANDRO MEZZADRI

The Ferrara where Alessandro Mezzadri lived was no longer the capital of the Este family, home to one of the finest courts

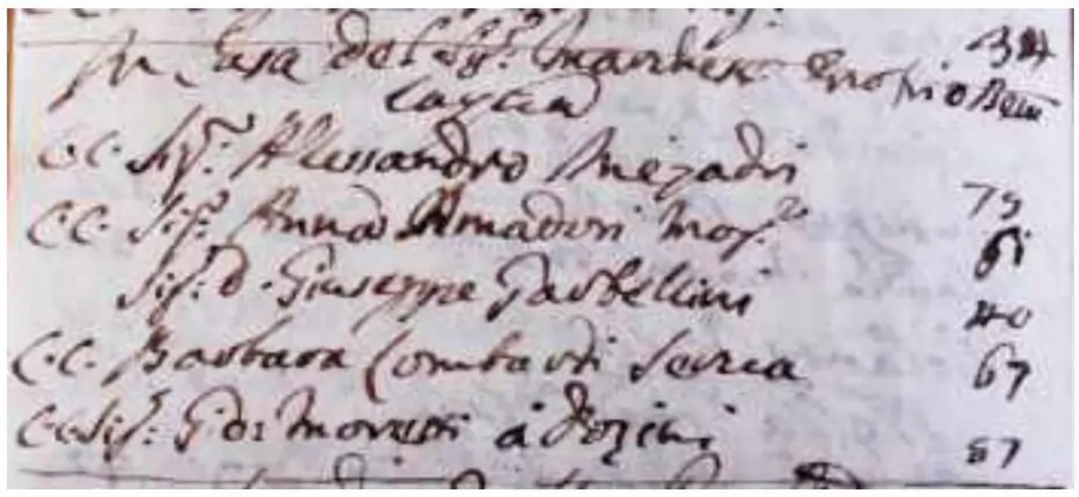
during the Italian Renaissance. Instead, the city had returned to being under the rule of the Papal States. Although the grand ceremonies and events in which music played a central role had diminished since its illustrious past, Ferrara still boasted a thriving musical scene in the 17th century thanks to its academies and their competitive spirit. Behind the musical rivalries lay the patronage of noble families, which were willing to spend fortunes to host renowned musicians and singers. Members of these same families were also the main clientele of the luthiers active in Ferrara during the 17th and 18th centuries.

They include Alessandro Mezzadri, who was described by Ferrarese author Luigi Napoleone Cittadella in 1864 as a *suonatore di violino mediocre, ma eccellente in fabbricarli* ('a mediocre violin player, but excellent at making them'). Alessandro Mezzadri is also recognised as both a skilled luthier and violinist in the primary dictionaries of the field. Through our research we traced Alessandro, who was born around 1653 and died in Ferrara in 1729 at the age of 76. As we will also see with the Marconcinis, variations on the Mezzadri surname are evident in the sources. Indeed, in the parish documentation we consulted, including his death certificate, the surname is spelt 'Mezadri'. However, in other archival documents consulted in Ferrara, the surname is consistently spelled Mezzadri.

Mezzadri lived with his wife, Anna Amadori, in the parish of San Salvatore in Ferrara until his death in 1729. Records from the parish census, known as the *Status Animarum*, indicate his presence on Strada di San Francesco from around 1719 to 1727. In 1728 he lived in the same neighbourhood, in a house owned by Marquis Onofrio Bevilaqua. Before this he probably lived in the San Gregorio area, where there are records of a certain Francesco Mezzadri, presumably Alessandro's son, who died in 1705. Leading dictionaries of violin making, such as those by René Vannes and Karel Jalovec, mention a Francesco Mezzadri, a violin maker associated with Milan.

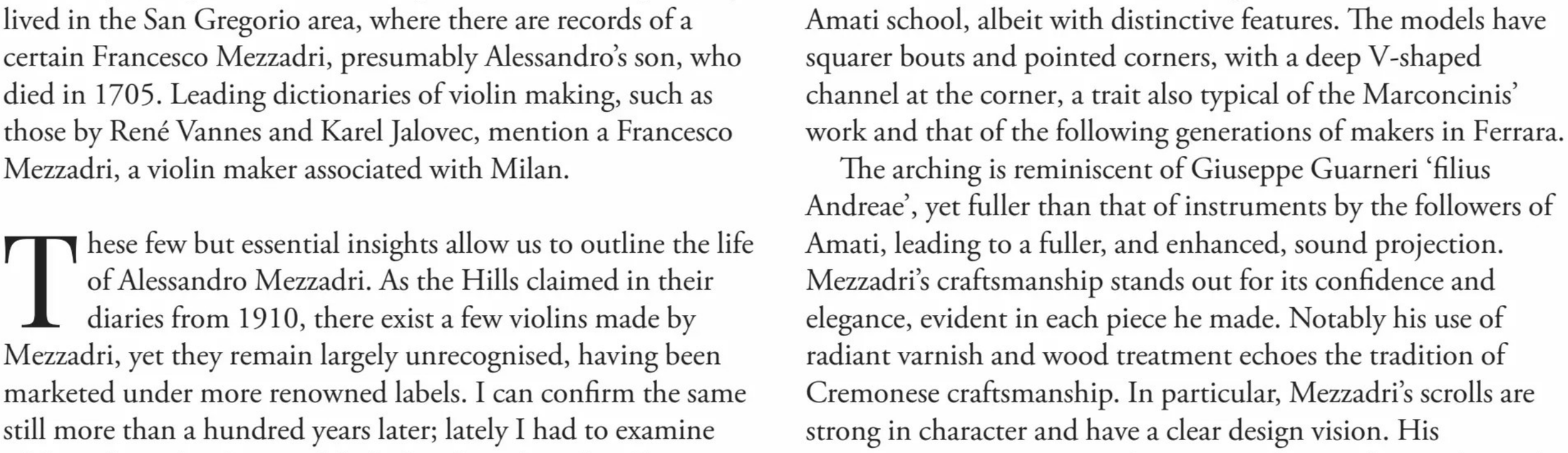
These few but essential insights allow us to outline the life of Alessandro Mezzadri. As the Hills claimed in their diaries from 1910, there exist a few violins made by Mezzadri, yet they remain largely unrecognised, having been marketed under more renowned labels. I can confirm the same still more than a hundred years later; lately I had to examine a Mezzadri violin that was labelled and attributed to Giuseppe Guarneri. This complicates the identification of his work, which deserves special attention for its remarkable quality. It is no coincidence that Mezzadri's career flourished during Cremona's golden era, a period dominated by legendary masters such as Guarneri, Stradivari and Rugeri. Mezzadri's style appears to diverge from theirs and he was not formally associated with the Cremonese school. Nevertheless, his work exhibited a unique style that rivalled that of these eminent masters. Examining Mezzadri's instruments I detect a slight resemblance to the Amati school, albeit with distinctive features. The models have squarer bouts and pointed corners, with a deep V-shaped channel at the corner, a trait also typical of the Marconcinis' work and that of the following generations of makers in Ferrara.

The arching is reminiscent of Giuseppe Guarneri 'filius Andreae', yet fuller than that of instruments by the followers of Amati, leading to a fuller, and enhanced, sound projection. Mezzadri's craftsmanship stands out for its confidence and elegance, evident in each piece he made. Notably his use of radiant varnish and wood treatment echoes the tradition of Cremonese craftsmanship. In particular, Mezzadri's scrolls are strong in character and have a clear design vision. His consistency across various elements, such as outlines, edgework and f-hole designs, paired with fluent elegance, sets him apart from lesser-known makers outside the spheres of the prominent violin making centres. ▹



Extract from the 1728 *Status Animarum* (parish census) of San Salvatore in Ferrara. At the time Alessandro Mezzadri was living with his wife and three other people in a house belonging to the Marquis Onofrio Bevilaqua.

ALESSANDRO MEZZADRI WAS DESCRIBED AS 'A MEDIOCRE VIOLIN PLAYER, BUT EXCELLENT AT MAKING THEM'



Extract from the *Book of the Dead of the Parish of San Salvatore* (1672–1753) recording the death of Alessandro Mezadri (Mezzadri) on 26 November 1729

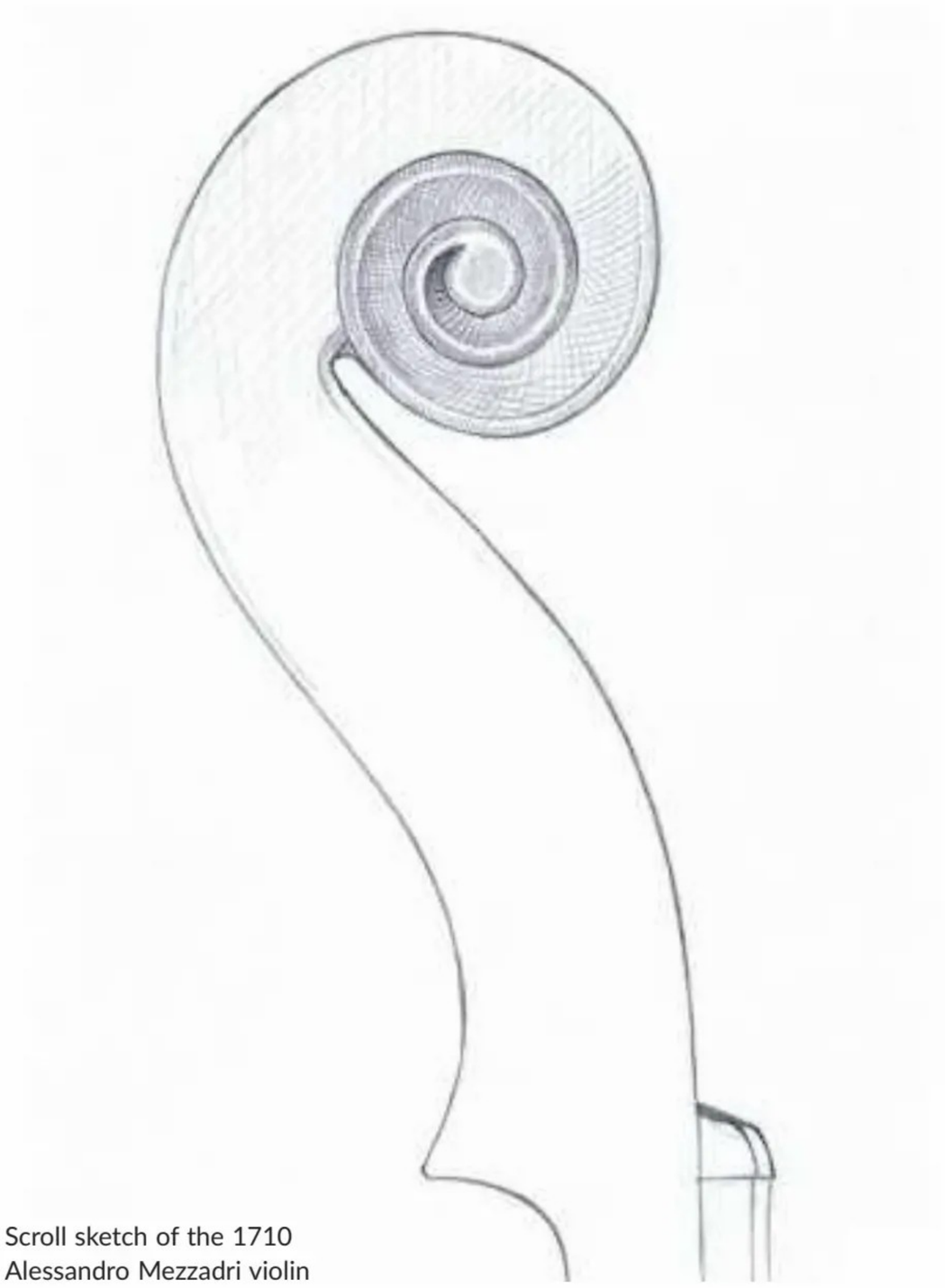
PHOTOS MARIA DA GLORIA LEITAO VENCESLAU (FLFV)

A remarkable aspect of Mezzadri's work is in his wood selection. In order to use a beautifully flamed piece of wood that he liked but that was too small to make a violin from, he added – often rather unconventionally – pieces of the same wood at odd angles and proportions. In two-piece backs, his location pins are precisely placed on the centre joint, using the joint as a marker. It seems that his priority was not solely to eliminate toolmarks, such as those from a nicked scraper; rather, his focus was on creating an elegantly finished overall object, a goal he consistently achieved.

Mezzadri's unique style and craftsmanship subtly influenced the Marconcini family, showcasing the enduring legacy of a master in the world of violin making. The Marconcinis were the first to follow him and are the other luthiers examined in this article.

THE MARCONCINI FAMILY

The primary literature in the field often mentions the Marconcini family, known for their craftsmanship as luthiers in Ferrara, focusing in particular on Luigi and his son Giuseppe. The Marconcinis were probably not originally from Ferrara and there are indications in some dictionaries in the field that suggest Bologna may have been Luigi's initial home town. One such clue is found in manuscript 595 of the Antonelli fund kept at the Ariostea library in Ferrara. This manuscript meticulously records the names of Ferrara's deceased from 1379 to 1770, yet the surname Marconcini (or any of its variations) is notably absent. The surname of this family underwent alterations over the years in Ferrara, evolving from Marconzzini to Marconzini, before settling on Marconcini.



Scroll sketch of the 1710 Alessandro Mezzadri violin

Corner and scroll sketches of a 1777 Luigi Marconcini viola

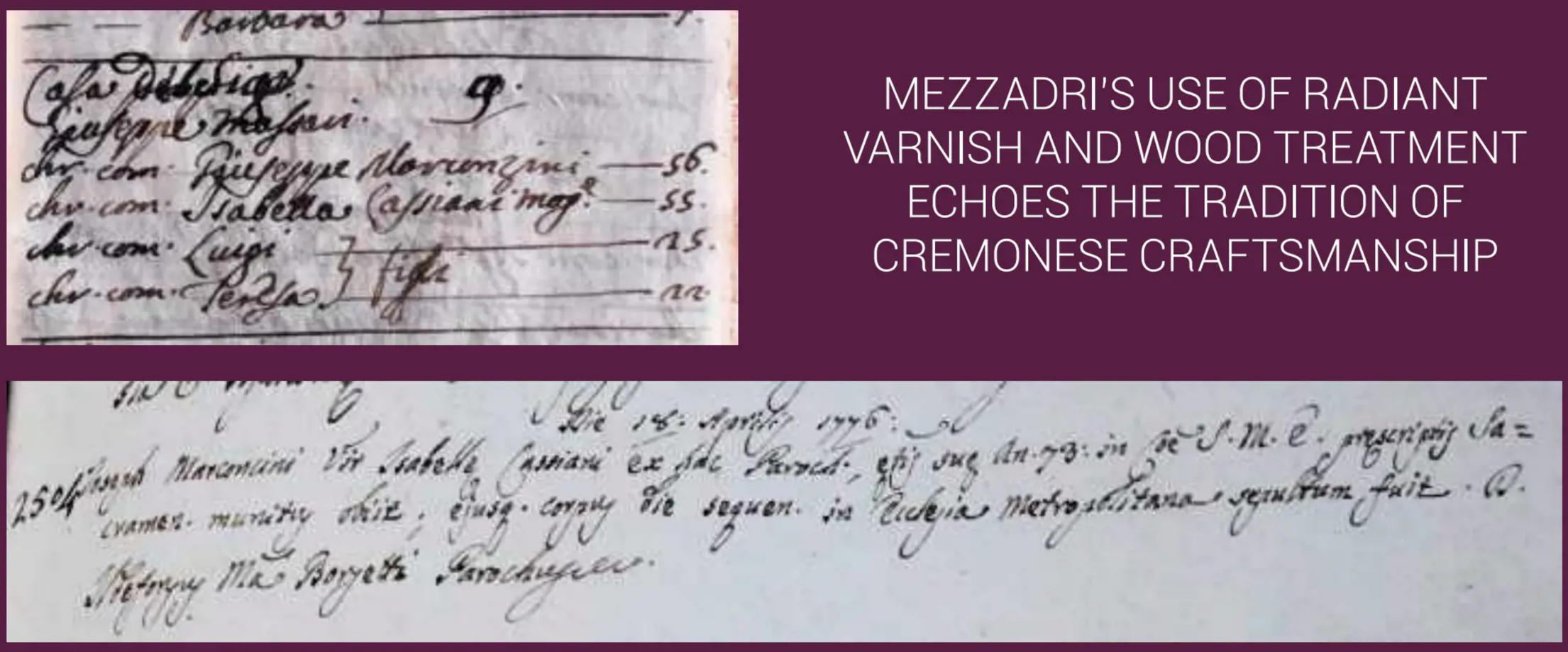
However, these surnames always refer to a singular family lineage, specifically that of Giuseppe Marconcini and his sons. The records from Ferrara's parish censuses dating back to 1769 trace the presence of Giuseppe's family, including his well-known son Luigi Marconcini. During that time, Giuseppe Marconcini lived with his wife Isabella and their two children, Luigi and Teresa, in the vicinity of the parish of Santa Francesca Romano on via Chiovare. According to these records, Luigi was around 25 years old at that time, suggesting a birth year of around 1744. These approximations stem from the fact that the priests of that era who made the records were prone to occasional errors in noting the ages of their parishioners. It is documented that Luigi's father Giuseppe died in 1776 at the age of 73, indicating that Giuseppe was likely born around 1703.

Limited information is available about the elder Giuseppe Marconcini. One possibility is that, like his son, he was a luthier. If true, Giuseppe likely practised his craft in the first

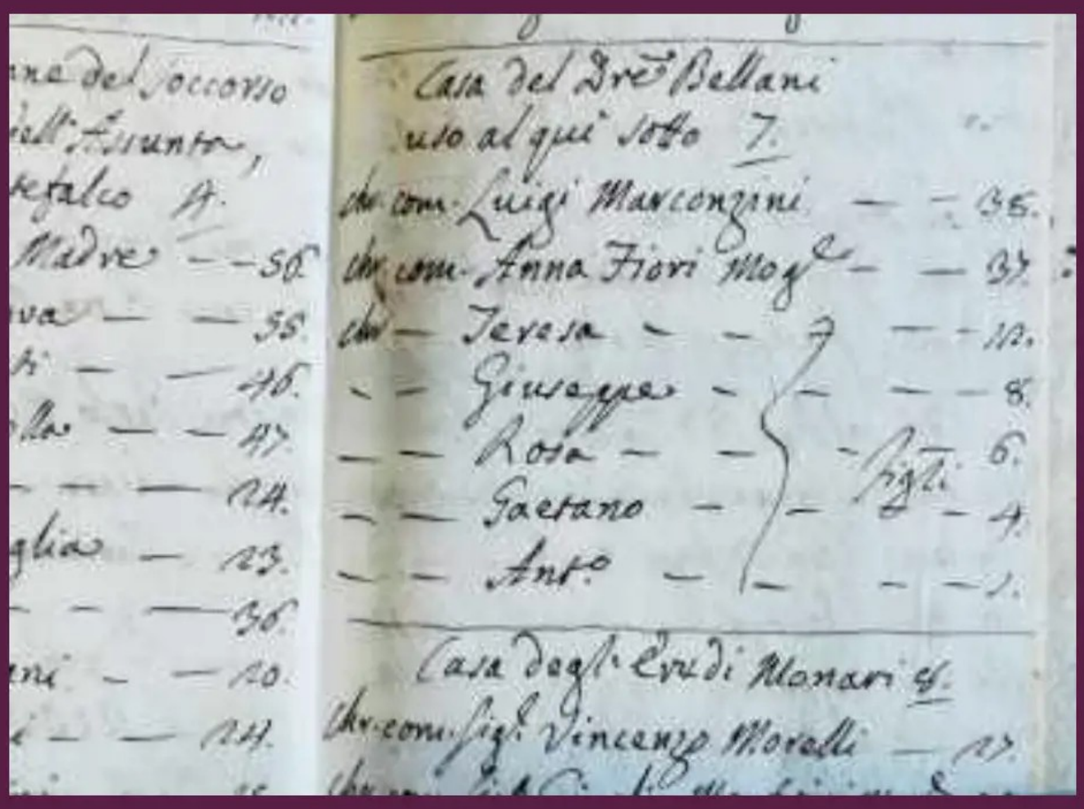
THE SURNAME EVOLVED FROM MARCONZZINI TO MARCONZINI, BEFORE SETTLING ON MARCONCINI

ALL DRAWINGS FLORIAN LEONHARD

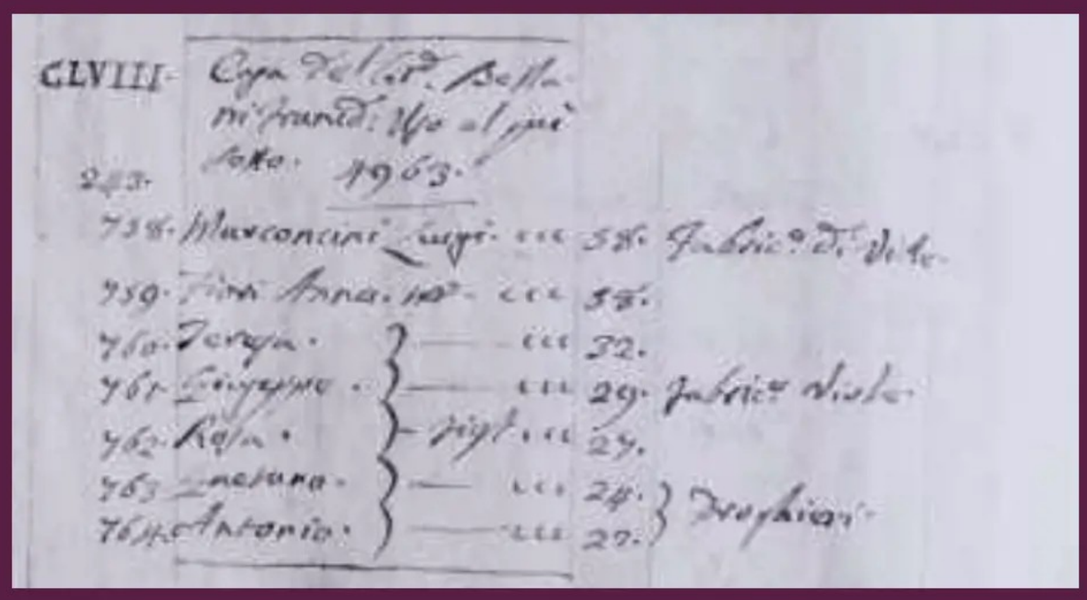
MEZZADRI'S USE OF RADIANT VARNISH AND WOOD TREATMENT ECHOES THE TRADITION OF CREMONESE CRAFTSMANSHIP



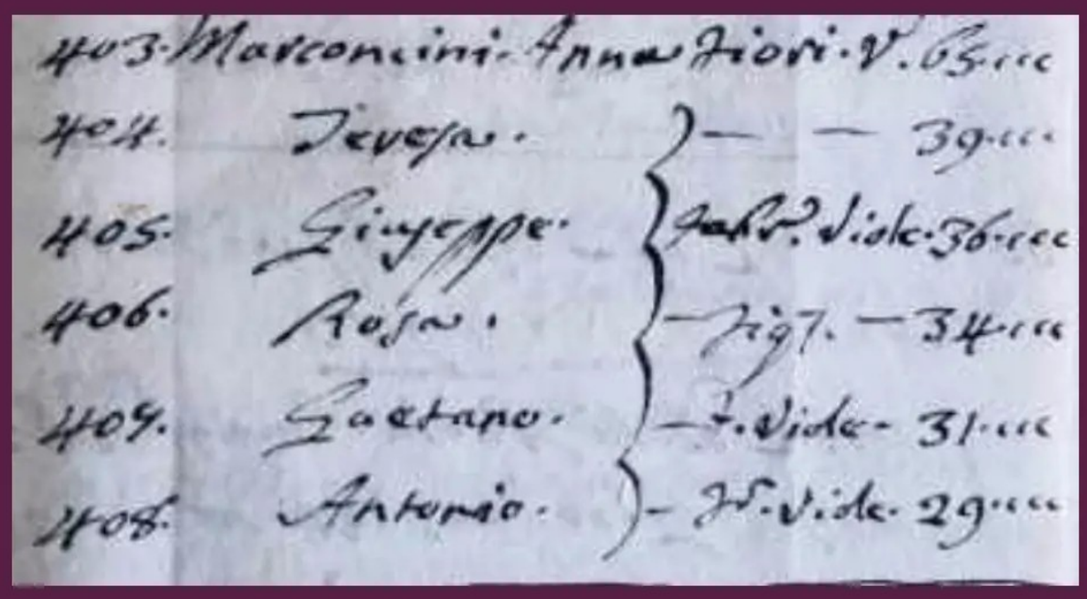
Top Extract from the 1769 *Status Animarum* of Santa Francesca Romana in Ferrara. At the time Luigi Marconcini, aged 25, lived with his father Giuseppe, mother and sister. *Above* Extract from the 1776 *Book of the Dead* of Santa Francesca Romana in Ferrara, where the death of Giuseppe Marconcini, father of Luigi, is recorded



Above Extract from the 1782 *Status Animarum* of Santa Francesca Romana. At the time, Luigi Marconcini was about 38 years old and lived with his wife Anna and children Teresa, Giuseppe, Rosa, Gaetano and Antonio.



Above Extract from the 1803 *Status Animarum* of Santa Francesca Romana, Luigi Marconcini was about 58 years old and is described as a maker, as is his 29-year-old son Giuseppe



Right Extract from the 1810 *Status Animarum* of Santa Francesca Romana, when Luigi Marconcini was deceased and his sons Giuseppe, Gaetano and Antonio were all makers

ALL PHOTOS MARIA DA GLORIA LEITAO VENCESLAU (FLFV)

half of the 18th century. While details about Giuseppe are scarce, we have more concrete records regarding his son Luigi, and various censuses confirm Luigi's profession as a luthier. A few years before his father's death in 1771, Luigi married Anna Fiori. In 1773 their son Giuseppe, who would continue the family business, was born. Additionally the couple had other children, including Gaetano (1778) and Antonio (1781).

In 1803, according to records from the parish of Santa Francesca Romano, Luigi and his eldest son Giuseppe were listed as *fabricatori di viole* (viola makers), while Gaetano and Antonio were noted as *droghieri* (grocers). After Luigi's death the family situation changed, and so did the professions of his younger sons. In 1810 the parish priest also described Antonio and Gaetano as viola makers. Luigi Marconcini died in Ferrara in 1808, and thereafter his workshop was managed by his eldest son, Giuseppe, with assistance from his younger brothers.

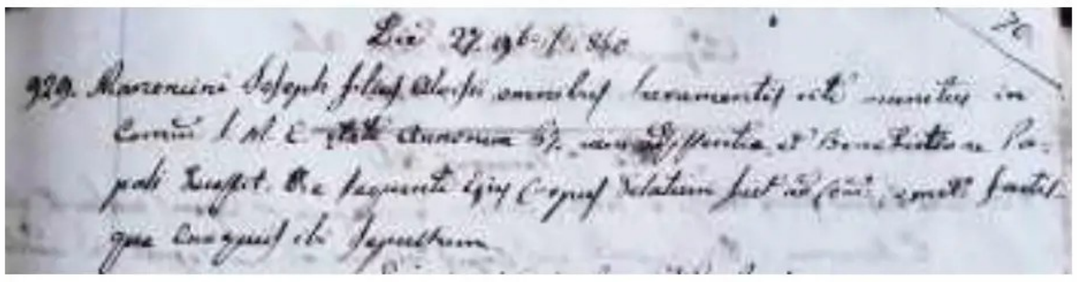
In addition to the *Status Animarum* and other censuses identified in Ferrara, there is a concise biography on Giuseppe di Luigi Marconcini written by his friend Filippo Zaffarini in 1841. This brief biography, which we were fortunate to examine ▷

ALESSANDRO MEZZADRI 1710 VIOLIN

This instrument boasts a design distinguished by its wide, sweeping arching, complemented by a narrow channel that gracefully accentuates its elegant contours. The f-holes' upper and lower eyes are small drilled cylinders connected by elegantly flowing upright stems with wings that are very slightly pointed by design. The lower f-hole wings are left flat and are typically not hollowed out. The edges are fine and the channel deeply gouged out, ending in each corner around the mitres in a V-shape, clearly using a dedicated gouge for that purpose. The corners of the instrument have a 'pointed' design and bear sharp purfling mitres but are devoid of bee-stings.

A closer inspection reveals the maker's approach in its creation; less emphasis was placed on meticulously removing the crosswise marks left by the plane and scraper. These subtle imperfections on the back of the instrument are indicative of the maker's routine speed during its construction, blending efficiency with artistry.

ARCHIVE PHOTO MARIA DA GLORIA LEITAO VENCESLAU (FLFV). VIOLIN PHOTO PATRICK SMITH (FLFV)



Extract from the 1840 *Book of the Dead* of Santa Francesca Romana, indicating the death of Giuseppe Marconcini

at the Ariostea library in Ferrara, sheds light on Marconcini's craftsmanship and clientele. According to Zaffarini, Marconcini honed his craft under his father's tutelage, meticulously studying Cremonese violin craftsmanship, particularly that of the Amati, Stradivari and Guarneri families. He also restored instruments by those makers in Ferrara, and studied Antonio Bagatella's volume, *Regole per la costruzione de' violini, viole, violoncelli e violone*, which was published in 1782. Zaffarini praises Marconcini's ability to replicate the work of the Cremonese masters flawlessly, and notes his dedication to crafting guitars *alla francese*.

The source also provides information on Giuseppe Marconcini's clientele, which included not only locals from Ferrara, but also some foreigners. Specifically, Zaffarini mentions several notable sales: a violin of medium form in the style of Amati that was sold to a Gaetano Melloni from Lonato. A further two Amati-model violas were sold to Professor Gaetano Zocca and to Dr Luigi Poletti, and a double bass was purchased by a Mr Mazzoni. Additionally, a violin with Stradivari form was sold to Pietro Grimaldi. Zaffarini points out that if Giuseppe Marconcini had not focused on restoring instruments for many of his noble clients, he would have left behind a greater number of his own creations.

One of Marconcini's distinguished clients was Count Bartolomeo Masi, who, as noted by Zaffarini, purchased a viola in the Amati form. According to Ferrara author Luigi Napoleone Cittadella, Masi was born in 1770 and, therefore, was a contemporary of Marconcini. Further insights into Masi's life emerge from his obituary, published in 1828. Masi received violin instruction under Alessandro Rolla in Parma and Giovanni Bollo in Ferrara, and also collaborated with fellow Ferrara citizen Angelo Lodi on musical compositions. Masi's involvement in governance as Prefect of Cremona from 1804 is documented. His initiatives included organising Napoleon Buonaparte's visit to Cremona in June 1805, and

LUIGI MARCONCINI METICULOUSLY STUDYIED CREMONESE CRAFTSMANSHIP, PARTICULARLY OF THE AMATI, STRADIVARI AND GUARNERI FAMILIES

Pattern for a violin form of the Prefect Masi MS784

improving the city's infrastructure, namely the disastrous condition of the streets. Thus, it is no surprise to find traces of his activities in Cremona's archives. Still, the mention of Masi's name alongside artefacts kept in the Museo del Violino in Cremona is peculiar. Of particular interest is MS784 (from the Ceruti workshop), containing a pattern for a violin form of Antonio Stradivari, notably labelled as of the Prefect Masi on the reverse.

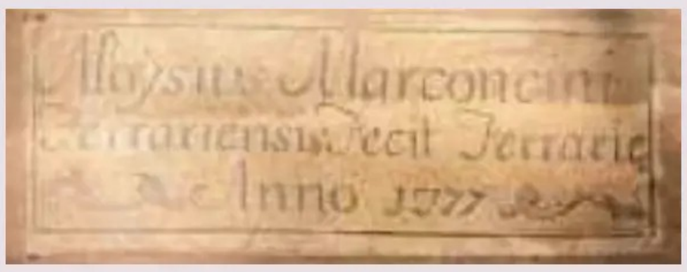
There are other patterns mentioning Prefect Masi, such as MS787, aligning with Antonio Stradivari's violin pattern (Ceruti workshop) labelled under the Prefect Masi and MS780, corresponding to a pattern for a small viola form, with a note on the reverse mentioning V. Ceruti. Of particular importance to our study is Masi's connection to Count Alessandro Cozio di Salabue, a renowned collector and historian of violin making. In one of his manuscripts kept at the Biblioteca Statale di Cremona, Cozio noted Giuseppe Marconcini's name and age, information conveyed to him by Count Bartolomeo Masi's letter, as indicated in the margin of the document.

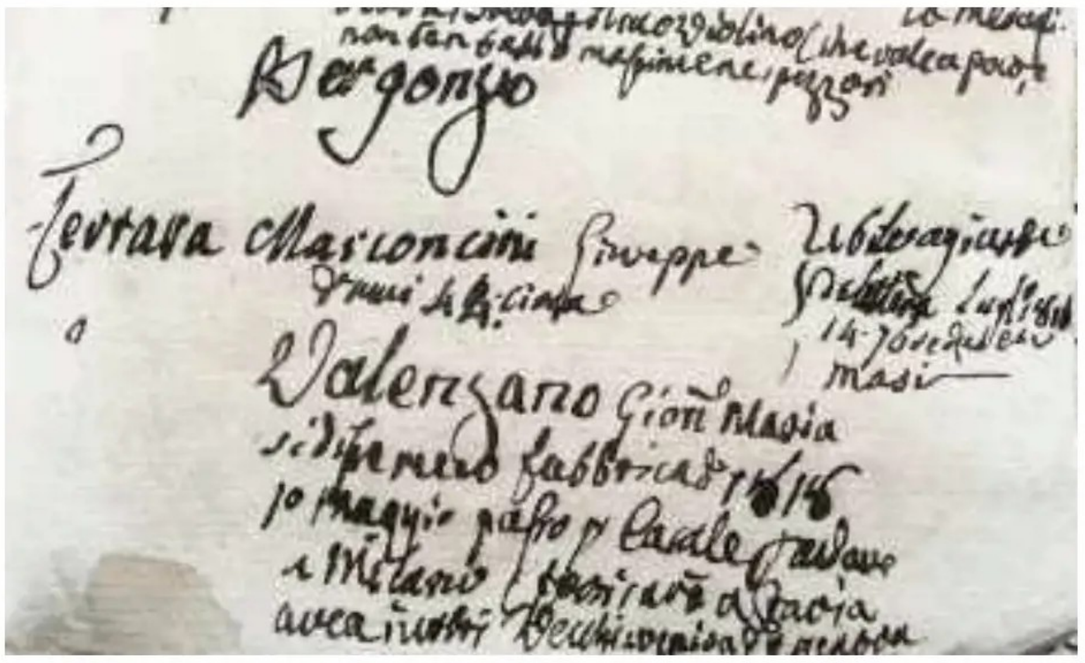
Among the Marconcini family, it is Giuseppe di Luigi who emerges as the one for whom we have gathered the most information, also regarding the last period of his life. During this time he relied on a pension provided by the municipal council of Ferrara to sustain him financially. This fact confirms the recognition he received within his community as a skilled craftsman. Despite his ailing health at the time, the financial support allowed him to continue his work for a few more months until his death on 27 November 1840. His brother Gaetano, who lived until 1852, assisted him during this period. As for the workshop's future, Zaffarini mentions that besides his brother Gaetano, Giuseppe had a pupil. After Giuseppe's death many unfinished violins and a double bass were passed on to his only student, Luigi Meletti (1800–64). ▹

PHOTOS COURTESY MUSEO DEL VIOLINO

LUIGI MARCONCINI 1777 VIOLA

For this viola, Luigi Marconcini has used his own f-hole design, which sits comfortably within the arching and the outline of the instrument. The lower wings, as was common in Ferrara at the time, have been left flat. The arching is left quite full, echoing the Mezzadri style. Such design choices lend the instrument a tonal quality rich in warmth and power. Significantly, the inconsistent use of location pins in Luigi's work suggests an exploratory approach in his construction methods, possibly reflecting a deliberate pursuit of innovation and variation in his craftsmanship.





Extract from manuscript 47 by Count Cozio of 1816 entitled 'agionta al libro registro di stromenti di Milano', in which he mentions Giuseppe Marconcini and his age. At the time Marconcini was 44 years old. Reproduction of MS Cozio 47 was authorised by the Biblioteca Statale di Cremona (N.95/2024)

When examining the work of Luigi and Giuseppe Marconcini, I notice traces of Mezzadri's influence, even though there is no direct mentorship connection. Luigi, Giuseppe's father, initially displayed a craftsmanship with a rustic allure, which gradually evolved into a refined style. On the other hand, Giuseppe demonstrated a consistently meticulous and sophisticated finesse right from the beginning of his career. Giuseppe's edgework, characterised by deep channelling and V-shaped corner channels near the mitres, reflects the Ferrarese style initiated by Mezzadri. Mezzadri consistently uses location pins, while Luigi does not always do so. Giuseppe, on the other hand, completely abandons them. This change is because of an evolution in construction methods, where the neck began to be set into the block from the outside using dovetailing, instead of being nailed on to the top-block from the inside before the instrument was closed. Similarly to Mezzadri's instruments, the Marconcinis' lack the bee-sting in purfling mitres and feature flat f-hole wings. Their designs feature more squared outlines and hook-like corners, with f-holes often leaning towards the centre, contrasting with Mezzadri's upright f's. Both Marconcinis also crafted robust, well-made scrolls. In conclusion, Mezzadri's unique style and craftsmanship subtly influenced the Marconcinis, showcasing the enduring legacy of a master in the world of violin making.

The reproduction of all the documents in this article has been authorised by the Arcidiocesi of Ferrara – Comocchio, n.46/2026

VIOLIN PHOTOS PATRICK SMITH (FLFV). ARCHIVE PHOTO MARIA DA GLORIA LEITAO VENCESLAU (FLFV)

GIUSEPPE MARCONCINI 1810s VIOLIN

This instrument features a robust scroll characterised by a wide chamfer and a deeply carved volute, mirroring the craftsmanship of Giuseppe's father Luigi. The edges and corners are finely executed, closely resembling his father's style. The corners of his design typically exhibit a distinctive 'hooked' appearance, while the purfling mitres are centred, a trait reminiscent of his predecessors. The archings of his instruments tend to be slightly flatter compared to those in his father's designs, as exemplified in this particular instrument. It proudly displays an untouched and clean label.

GIUSEPPE MARCONCINI DEMONSTRATED A CONSISTENTLY METICULOUS AND SOPHISTICATED FINESSE RIGHT FROM THE BEGINNING OF HIS CAREER

ALL PHOTOS PATRICK SMITH (FLFV)

MANCHESTER COLLECTIVE

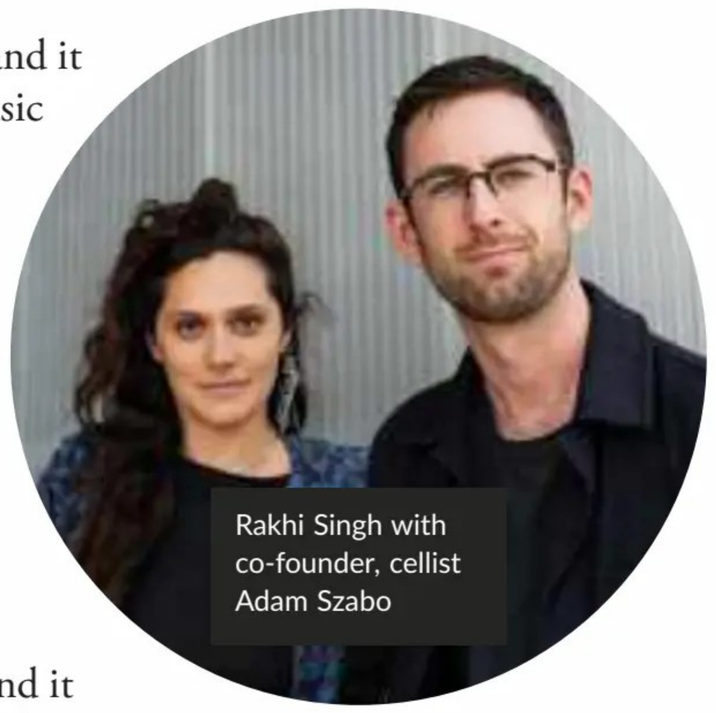
CREATION AND EVOLUTION

Manchester Collective is an ensemble that doesn't shy away from either transporting its listeners to unexpected places, or embracing change within its own identity. Members including co-founder and violinist Rakhi Singh talk to **David Kettle** about the group's unique philosophy

'If you're not evolving, you're not living.' Violinist, composer and Manchester Collective's co-founder and music director Rakhi Singh is hardly shy of making profound, even philosophical, observations about the group, what it is and what it's for. But in fact, evolution feels like a particularly pertinent concept, in terms of the ensemble itself, its activities and fundamental identity, and in terms of the broader context within which it's working.

Manchester Collective has itself evolved, certainly, from an idea shared between two friends to a position of international prominence. There's been constant evolution, too, in the Collective's repertoire and its collaborations, its embrace of video, lighting and other staging ideas, and who it's creating work for. It's undergoing a particularly fundamental evolution right now, in fact, following the departure of one of those founding friends (more of which later). And the Collective has found itself, alongside other groups, spearheading an evolution in wider thinking about musical performance, one that's being enthusiastically taken up by many younger players.

Nonetheless, despite its profound changes and developments, Manchester Collective remains true to its founding ideas. It's a flexible ensemble, predominantly but not exclusively string-based, and it takes classical music (plus music across many other genres, and newly created music, too) to unconventional spaces and audiences – unconventional, that is, if your starting point is a conventional classical one: think working men's clubs, factories, warehouses and nightclubs alongside more established concert venues. And it brings together unconventional combinations of music, from iconic avant-garde classics to ancient tunes, from electronica to jazz and trad, as well as Bach, Beethoven and Brahms – often working closely with composers as they develop their own responses to a show's overarching themes.



Rakhi Singh with co-founder, cellist Adam Szabo

It began as the brainchild of Singh and cellist Adam Szabo, both former students at Manchester's Royal Northern College of Music (RNCM), as recently as 2016. 'I'd been in a string

MAIN PHOTO PETE WOODHEAD. PORTRAIT PHOTO ROBIN CLEWLEY

Manchester Collective at the Southbank Centre, London

quartet,' remembers Singh, 'and I had an assistant leader job in Liverpool, but there was a gaping hole of creativity in my life. My sister introduced me to Adam, and they said they were thinking of an idea for an ensemble. So I said, "Great!" I was in my early thirties, so part of me felt like it was my last chance. I threw everything into it.'

That passion and commitment is still evident in the Collective's work now. Look at its website, and you might be surprised by its strong, persuasive, carefully finessed identity. You could even call it a brand. As I chat with Singh, however, it becomes clear that that springs from simple issues of belief and conviction, and from raw authenticity. 'Early on, we talked about what we wanted to do and our whole ethos,' she remembers. 'It was basically to play what we want, where we want, how we want and with whom we want – but above all, to the best of our ability. In some ways, that became our mission statement. It wasn't about programming for the audience. Instead, it was a question of, "If we stick to our guns, people will learn to trust us."'

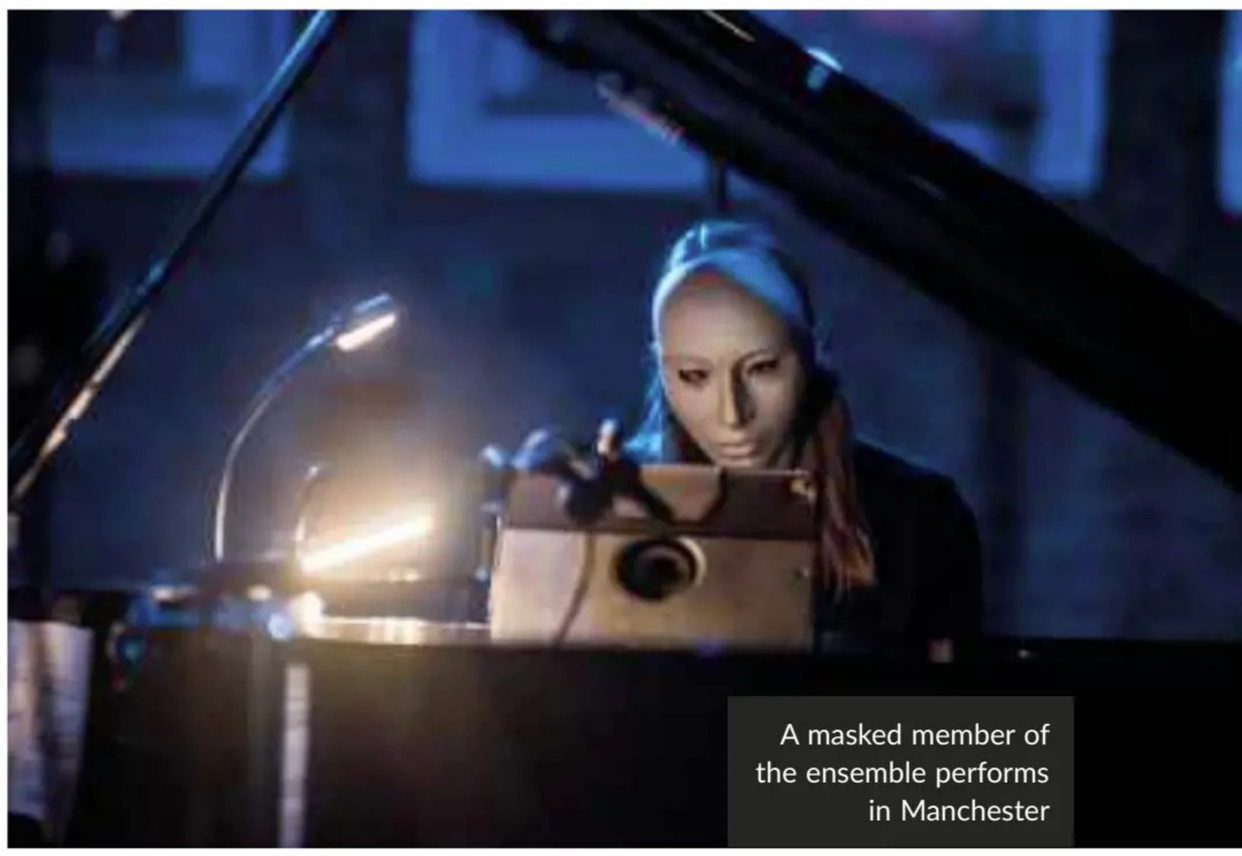
That sense of trust clearly extends into daring to take listeners to some perhaps unexpected places. 'Not all experiences in life are happy and pleasurable,' Singh continues. 'You can have deep musical experiences that cover a whole range of emotions. It could be ecstatic. It could be terrifying. That's what music can do for people. Why would we shy away from those extremes? Classical music probably doesn't embrace joy and fun and humour enough, but it's OK to play music that shocks people too. If we limit ourselves to one thing, we're limiting our existence.'

Dublin-born, Manchester-based cellist Peggy Nolan has played with the Collective since 2019. She reiterates Singh's ideas about belief and conviction from her own perspective within the ensemble. 'What we do is not always safe music. But actually, it's a difficult time to be a musician, and you really have to believe in what you're doing, and do it with as much energy and commitment as you can muster. We can't preach about the transformative power of music if we're not giving it our all.'

In its eight years of existence, Manchester Collective has offered a sometimes bewilderingly broad spectrum of work. 'Even in our first concert,' remembers Singh, 'there was Biber and Cage in the first half, then Schoenberg's *Verklärte Nacht,* and we sat in the round in a Manchester mill.' Since then the Collective has collaborated with cellist–composer Abel Selaocoe, soprano Ruby Hughes, harpsichordist Mahan Esfahani, field recordist Chris Watson, guitarist Sean Shibe, jazz pianist Fergus McCreadie and theatre company Slung Low (plus many others), and played music from established classics through to works by George Crumb, Julius Eastman, Edmund Finnis and Hannah Peel. It made its BBC Proms debut in 2021, and two years later won the Royal Philharmonic Society's ensemble award.

It's played in some memorable spaces, too. For Nolan, one in particular made an indelible impression. Salford's White Hotel is a former warehouse now transformed into a club, hidden in an industrial estate not far from Strangeways prison. 'It was the coldest, dirtiest venue, and I remember wearing a woolly hat and about twelve layers to play. It was a really classic Manchester Collective experience.'

Also part of the experience for the group's musicians is responding to the events' audiences, who may be quite a different crowd from listeners they'd encounter in more traditional ▹



A masked member of the ensemble performs in Manchester

CHRIS PAYNE

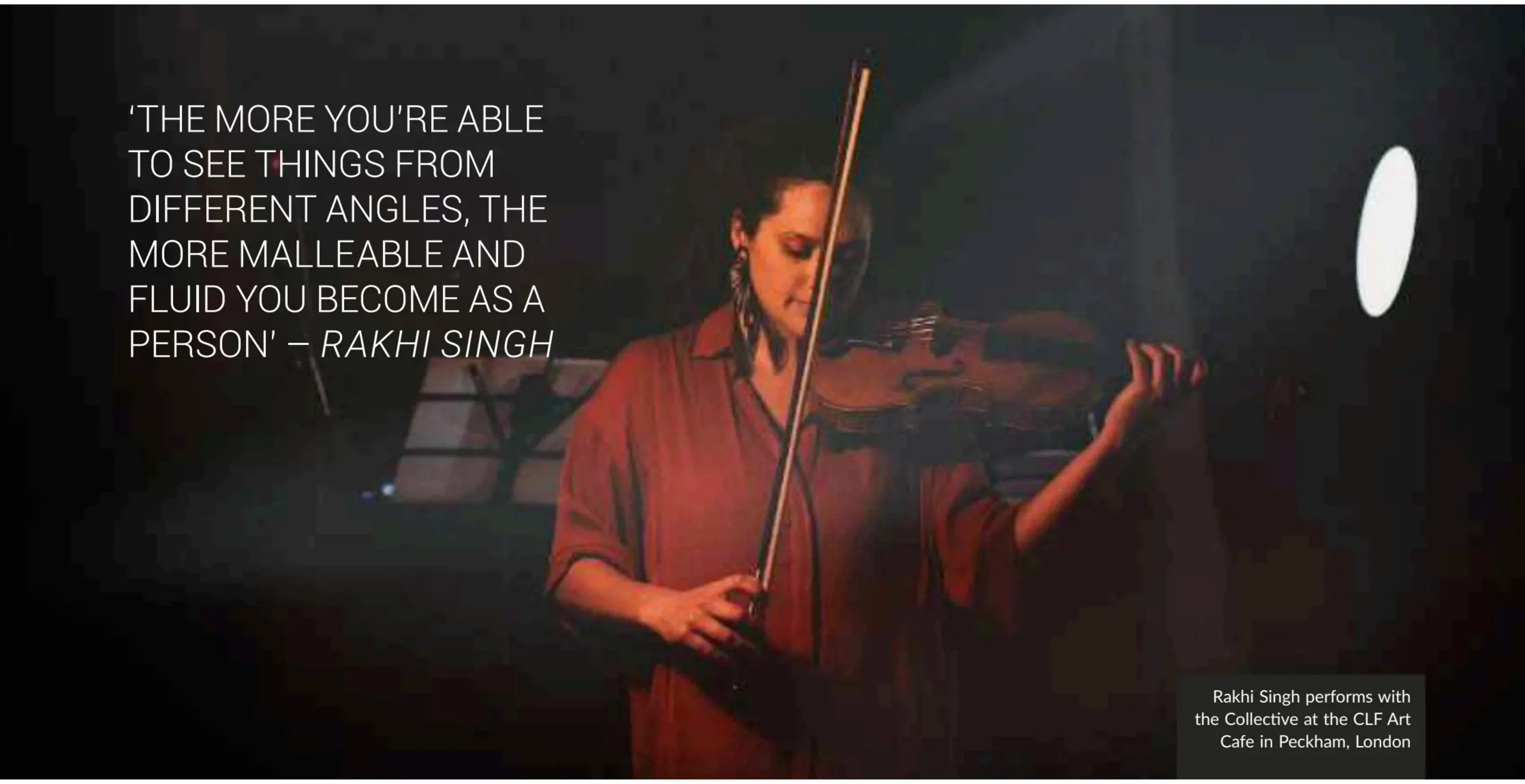
Petz Vienna
Quality and Service since 1912

UNI like ***unique*** or ***unidirectional***

Unidirectional carbon formed to a violin bow with unique characteristics

- articulation and resonance of an excellent pernambuco bow
- noticeably more response and sensitivity over the entire length
- fantastic flexibility and bounce

www.pk.at



Rakhi Singh performs with the Collective at the CLF Art Cafe in Peckham, London

concert halls. 'It actually feels more like a social occasion,' Nolan continues. 'When you come in, there's background music and everyone's got a drink. It makes people feel they're on a night out. I think there's actually a great sense of comfort in the room, which is really nice – and we feel that as well, as players.'

Originally from Minnesota, fellow cellist Nicholas Trygstad has lived in the north of England since his student days at the RNCM, and has been principal cellist with Manchester's Hallé orchestra since 2005. He's played with Manchester Collective since almost its founding. 'One of the first projects I did was at the White Hotel, which is indeed quite notorious,' he laughs. 'I've never experienced that much dry ice before in my life – I'm much more comfortable in sanitised, climate-controlled concert hall conditions. I wasn't much looking forward to the concert, to be honest. There was electronic music in the first half, and a kind of background hum of chat from the audience. But when we later played Schubert's "Death and the Maiden" Quartet, it was silent. It's as if the music asked the audience to be quiet – it was a very natural, organic response.'

'Alternative' spaces such as the White Hotel have remained crucial settings for the Collective, despite its ever-higher soaring international profile. The gradient of that ascent, in fact, has been startlingly steep. Singh is unsurprisingly philosophical, however, when it comes to the very idea of the ensemble growing and developing. 'There are two different aspects to it,' she reflects. 'First, how do we get more people through the door, and entice people to experience these things with us?' Second, she says, are the performances themselves. 'Personally, I feel I exist more on the stage, within the actual creation of the art.' It's all about ensuring that what audiences experience is worth them being there in the first place, she explains.

Part of the way Singh achieves that is with a sense of freedom and fluidity that might feel alien within the rather more regimented classical world – and one that requires a leap of faith from musicians. 'I remember playing with the Scottish Ensemble on a dance collaboration based on Bach's *Goldberg Variations*,' she explains. 'The choreographer, Örjan Andersson, was just wonderful, but in rehearsals, even the day before the first performance, he hadn't decided how he wanted the show to end. That really filtered into me. So I don't get stressed now if, let's say, three weeks before a show opens, I don't know what it's going to look and feel like. I know I will know at the time.'

Not having all the answers at the start of the process is part of a broader sense of flexibility, she feels. 'The more you're able to see things from different angles, the more malleable and fluid you become as a person, and the more parts of yourself you discover. I'm half Indian, and I remember going to India and seeing many things done very differently there.' She's keen, she says, to discover by doing, rather than through too much overthinking and pre-planning. 'People should be able to go off and do what they want – some of it will work, and some of it won't, but at least you'll be the wiser for having tried it. It's only by making mistakes that we gain that experiential knowledge.'

That way of working takes some getting used to, both Nolan and Trygstad agree; but it also offers greater opportunities to be involved creatively during concert preparations. And indeed, the Collective's musicians are fundamental to its identity, and heavily involved in what it does and how it does it. 'It's a rotating group,' explains Nolan, 'so you're always working with new people, which means ideas spark from person to person.' Perhaps because of its more ambitious performances, the group devotes more time to rehearsal than other ensembles might. 'It's never "just enough",' says Nolan. 'There's time to ▹

CÉSAR VASQUÉZ ALTAMIRANO

experiment, to get into the music in depth and be curious about it.' And, she continues, musicians are actively encouraged to make themselves familiar with the full scores of pieces they're playing, rather than just their individual parts. 'Maybe "expected" is the wrong word! But you're encouraged to play a full part in the interpretative process.'

With the group being conductorless, Singh identifies an energy flowing between players as something it tries to achieve. 'The Collective starts to exist as a single organism. It might take a bit more time than if we had a conductor, but it yields deeper results. I'll have a vision of how I want things to sound and feel, but it's really important that everyone can contribute, and that all the musicians feel they can be their most courageous selves, without fear.'

Trygstad makes some wry comparisons with more traditional roles in a classical orchestra. 'There, you're often left holding your tongue. Sometimes it can be the entire orchestra holding their tongues because they're so well disciplined – but the conductor doesn't have the answers! In the Collective, it's as much about the process as the product. We can reach levels of understanding and richness that you just don't get when you go for immediate results, or try to take short cuts in the rehearsal process.' When we speak, Singh wonders whether the Collective's musicians will agree that they're able to contribute freely and fully to rehearsals. She needn't have worried. 'The thing about Rakhi,' says Nolan, 'is that she has such a strong musical identity, but she's also one of the most curious musicians I've ever worked with. It's a great combination of huge conviction, but also huge openness.'

Singh's openness, in fact, extends to a broad range of musical activities: as well as being the Collective's music director, she's also a soloist and a composer. She included one of her own pieces – the sonically sumptuous *Sabkha*, blending violin and electronics – on her solo debut CD, *Purnima*, released at the end of 2023 (reviewed in the January 2024 issue). 'All those things feel very important,' she says, 'and they do feed back into my work with the Collective. But I think it's good for me to be honing my activities outside the Collective too. I guess at some point I'd like to dedicate more time to writing and creating – maybe that shift will come sooner rather than later.'

Perhaps not coincidentally, the Collective is currently looking for a co-artistic director to work alongside Singh in planning future concerts and overall strategy. Indeed, Singh acknowledges a tougher side to a career that's spread across different areas of music creation, each of them pushing at boundaries. 'If you're investing in this as a way of life, you're choosing the path of a warrior. It's not like you get to a certain stage and think, "Great, I've done all the work, and now everything's going to be easy." If what you're doing is about self-growth all the time, then you're going to be faced with things that are uncomfortable. But that creativity is kind of regenerative: you push yourself, you achieve, you feel good, you collapse, you rest, and then the cycle goes on.'

For his part, Trygstad has gained a new perspective on the Collective as a member of the group's board. 'I was excited to

> 'IN THE COLLECTIVE, WE CAN REACH LEVELS OF UNDERSTANDING THAT YOU JUST DON'T GET WHEN YOU GO FOR IMMEDIATE RESULTS'
> – *NICHOLAS TRYGSTAD, CELLO*

Rakhi Singh (*bottom left*) and fellow musicians of the Collective

VIC FRANKOWSKI

MANCHESTER COLLECTIVE

Members of Manchester Collective perform music from their album *Neon* at London's Southbank Centre

ALAN KERR

be invited, and it makes you feel much more part of the Collective's broader direction. When you're an instrumental student, of course, the only things that matter are practice, lessons and performances, but this kind of role makes you far more aware of the bigger decisions a group has to make.'

After 19 years with the Hallé, Trygstad is now also head of strings at the Royal Birmingham Conservatoire, meaning quite a change in career direction (though he plans to continue as a Manchester Collective player). He was already involved in education in Manchester, teaching at the RNCM. 'But I'd say that being in the Collective has probably led me to want to go further into education, and to be interested in how we're training our young musicians to understand the bigger picture of what being an artist is today. Being on the board of the Collective has led me to ask what I can do to learn more about leadership skills too.' As a result he has taken a course with the US-based Global Leaders Institute, gaining an MBA specifically focused on the arts.

Trygstad's teaching in Manchester has, however, helped him identify strong parallels between young musicians' concerns and what the Collective offers. 'It's a completely different ball game from when I was a student. Young people now are passionate about under-represented groups, and about equality, diversity and inclusion. If I was generalising about my generation, I'd say people were concerned with meeting the standard that was required of them by the hierarchy, with joining the established system. My students are more interested in doing the things they love.' And the Collective's ethos seems close to that perspective on music. 'My students at the RNCM are always at Manchester Collective concerts, and noticing what the group's doing. And they're doing their own concerts in more alternative spaces, and copying what they see.'

Interest in the Collective isn't just coming from Manchester's young musicians, though, says Trygstad. 'I'd say that the Collective is definitely having an impact on symphony orchestras too – the Hallé's chief executive David Butcher comes to our concerts, and I took music director Mark Elder along to a concert with Crumb's *Voice of the Whale*. More established organisations are noticing.'

Another more established organisation that's clearly noticed the Collective's work is the BBC Philharmonic, based in the same city, of which Szabo has been director since February this year. One of its founders departing – no doubt to shake up a pillar of Manchester's classical music establishment – means a crucial, fork-in-the-road moment in the Collective's evolution. Where next? 'Well, you don't have a relationship with a boyfriend, then try to replace them with the same person,' laughs Singh. 'Not that Adam was my boyfriend – but we're not expecting to find Adam mark 2.'

It's an open question as to what future developments might be in store for the Collective. The group's identity and attitude towards performance is so distinctive and influential that it's natural to wonder whether we should expect more of the same, or a direction that's pioneering and challenging in an entirely new way. 'It feels to me more than ever that the group belongs to all of us,' says Trygstad. 'For board, players and team there's a big question: where does this thing go? Maybe it's like curling: we're all sweeping in front of the stone to let the thing get to where it's going to end up.'

'I remind myself that change is not bad,' says Singh. 'Change is inevitable and absolute. It's glorious, and uncomfortable. And it's also time for renewal.' ●

A MUSICAL SMORGASBORD

Italian violinist Fabio Biondi speaks to **Robin Stowell** about recording Swedish Baroque composer Johan Helmich Roman's *assaggi* – solo musical morsels to whet the appetite

Hailed by Swedish writer Abraham Sahlstedt as 'Stamfader för Musiken i wårt land' ('the founder of our country's music'), Johan Helmich Roman (1694–1758) laid the foundations for an increasingly rich musical life in 18th-century Sweden and was among the first native Swedish composers to gain international renown. His diverse career was influenced substantially by his travels throughout cosmopolitan Europe.

Encouraged by King Charles XII of Sweden to travel to England (1715) to broaden his musical experiences, Roman played in Handel's orchestra at the opera company the Royal Academy of Music and was influenced by London-based Italian composers such as Bononcini and Geminiani. He returned to Sweden in 1721 and gained promotion to kapellmeister of the royal chapel in 1727. He made a European grand tour between 1735 and 1737, during which time he amassed a collection of music for the Swedish Royal Court Orchestra and absorbed new musical trends – most notably *galant* Neapolitan elements such as simpler, melodically orientated textures – into his compositions. His significant contributions to his country's musical profile included raising the standards of music making at the royal chapel, organising public concerts, encouraging orchestral, opera and ballet performance and the use of the Swedish language as a medium for vocal music, and facilitating music education opportunities.

'A RECORDING IS AN IMPORTANT LEGACY OF A PARTICULAR PERIOD IN A PERFORMER'S WORKING LIFE' – *FABIO BIONDI*

Amid Roman's substantial, wide-ranging compositional output are his various *assaggi* for solo violin, seven of which have been recorded by Fabio Biondi. Like Biondi's discs of Bach's solo violin works, this recording is another positive outcome from the Covid-19 pandemic, lockdown having allowed him the time to contemplate new solo projects and study intensely the complexities of the repertoire involved. 'The situation re Roman is funny,' he says. 'When I recorded Bach's Sonatas and Partitas, I also took those works on to the concert platform. One promoter did not like the idea of all-Bach programmes and asked me also to include something else from the same era. Of course, I'd normally propose one of Telemann's fantasias or Biber's Passacaglia, but I knew that Roman had composed various pieces for solo violin, so I investigated some of them and included examples in my concerts. Audiences approved.'

Biondi collaborated with Swedish musicologist and Roman authority Eva Helenius regarding the particular manuscript sources that he should consult. Despite the variety of influences that Roman absorbed, Biondi believes that Italian idioms predominate in the assaggi: 'They seem very close to those of Tartini's sonatas that were intended to be played without any *basso*' ('senza bassetto' – according to Tartini's letter of 24 February 1750 written to poet-philosopher Francesco Algarotti). Biondi believes that solo performance of these sonatas requires 'manipulation', by which he means the judicious addition of harmonic and contrapuntal elements, 'otherwise the music can sound harmonically or texturally impoverished'. He adopts a similar approach with Roman's assaggi, adding that 'the available primary sources raise many musical questions for interpreters to resolve'.

The assaggi do not conform to any particular established genre. Biondi opines that Roman's use of the title 'is perhaps a modest demonstration that these pieces are neither sonatas nor fantasias. *Assaggio* means "fast taste" in Italian and refers to meals consisting of many different small dishes.' For Biondi, Roman's tasting

PHOTOS EMILE ASHLEY

menu begs a free, quasi-improvisatory performing approach, bringing into play Biondi's own individual 'manipulations': occasionally filling out Roman's textures; employing flexible tempo strategies during a movement to convey perceived changes of affect; interpreting Roman's shorthand or imprecise notation to realise multiple-stopping and arpeggiando meaningfully and therefore maintain the continuity of line; introducing some repeated sections in appropriate movements for formal balance; cutting some bars in order to make a more satisfying musical conclusion (as in the first movement of the G minor work BeRI 320); and employing unprescribed techniques such as pizzicato, which Biondi feels 'seems just right' in the tongue-in-cheek final bars of the B minor Assaggio BeRI 324. Biondi's ornamentation is largely in the Italian style – 'I don't feel a real French taste in Roman's music,' he comments. He is sparing about the addition of 'ad libitum' cadenzas suggested by some editors, often preferring to follow fermatas with a dramatic silence. 'Our society is scared of silence,' he says with a wry smile. In concert, however, Biondi tries to add ornamentation extempore, 'to make each performance different. It's extremely risky and complicated, but it reflects the spirit behind this music, of course.'

For Biondi, nothing in performance can replace being on stage and relating to a live audience. He fully appreciates that the recording process, with all its potential for endless, minute patching, 'can transform almost anyone into a perfect musician', but he considers laying down a recording as 'an important legacy of a particular period of a performer's working life'. He also appreciates that the outcome is ephemeral and he often feels frustrated at having to wait for the final product to appear, not least because his interpretative thoughts about the music may well have changed in the interim.

The recording sessions took place over three days in March 2023 in Mondovì, Italy, at the beautiful Sala Ghislieri (formerly the Church of the Confraternity of Santa Croce) of the Fondazione Academia Montis Regalis.

Fabio Biondi in a recording session

Biondi had also recorded his solo Bach disc there in June 2020, having tried more than 40 other venues to find that elusive combination of 'nice place, good sound and silence'. He recalls the time a few years earlier when he made the recording of Telemann's Fantasias, 'We found a very nice church in the mountains above Lake Iseo. We were extremely happy with this arrangement until we discovered that there was a busy airport fairly close by!'

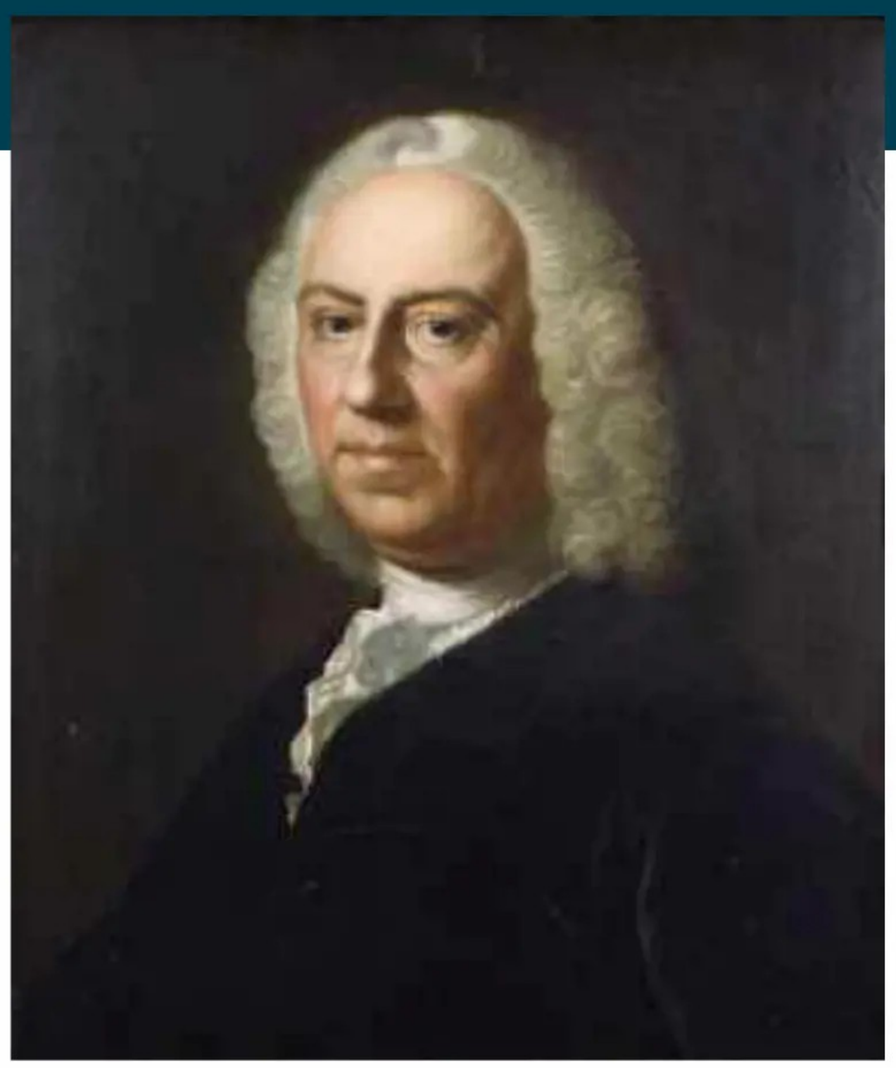
Biondi's long-term association with his trusted recording engineer and producer Fabio Framba extends back to 2014 and their recordings of Vivaldi's *I concerti dell'addio* with Europa Galante. 'We have matching approaches to the recording process,' says Biondi. 'He is very quick to understand the character of sound I am looking for. We also have similar ideas about how best to convey the musical line. His background as an organist gives him a strong concept of harmony, and his role in encouraging me to emphasise, in multiple-stopping and arpeggiando passages, the fundamentals of chords has helped me enormously to clarify the progression of the harmony.' He continues: 'One marvellous aspect of recording solo violin music with Fabio is having the freedom and, most importantly, the opportunity to experiment and record without time restrictions.' Roman left few tempo indications, so such freedom 'enabled us to record some movements at different speeds, so allowing us to choose, on listening back, which tempo best suits the music's affect. Such an approach makes sessions relaxed and never boring.'

For his own musical assaggio, Biondi selects Roman's B minor work (BeRI 324) as his signature dish, 'because its tonality gives it a strong melancholic feeling'. He also admits that it was probably the most problematic to record satisfactorily. Biondi's seven-course menu breaks new ground by adding the D minor Assaggio (BeRI 311) to the recording catalogues. And just as a culinary assaggio highlights the creativity and skills of the chef, Biondi's menu draws attention to his innovatory approach to performance. His accounts focus closely on the senses and bring to the table in one sitting his customary perception, imagination, technical dexterity, taste and profound artistry in a truly inspirational musical degustation experience.

WORKS **Roman Assaggi à violino solo: in A major BeRI 301, in C major BeRI 303, in C minor BeRI 310, in D minor BeRI 311, in G minor BeRI 314, in G minor BeRI 320, in B minor BeRI 324**
ARTIST **Fabio Biondi**
RECORDING VENUE **Sala Ghislieri, Mondovì, Italy**
RECORDING DATES **20–22 March 2023**
CATALOGUE NUMBER **Naïve V 8209**
RELEASE DATE **3 May 2024**

A PORTAL TO THE PAST

Geminiani's scale exercises in his seminal 1751 treatise *The Art of Playing on the Violin* may look puzzlingly random to modern eyes, but violinist **Benjamin Shute** argues that they can reveal useful insights into the thinking behind performance practice of the time



A c.1735 portrait of Francesco Geminiani, formerly attributed to artist Andrea Soldi, from the collection of the Royal College of Music

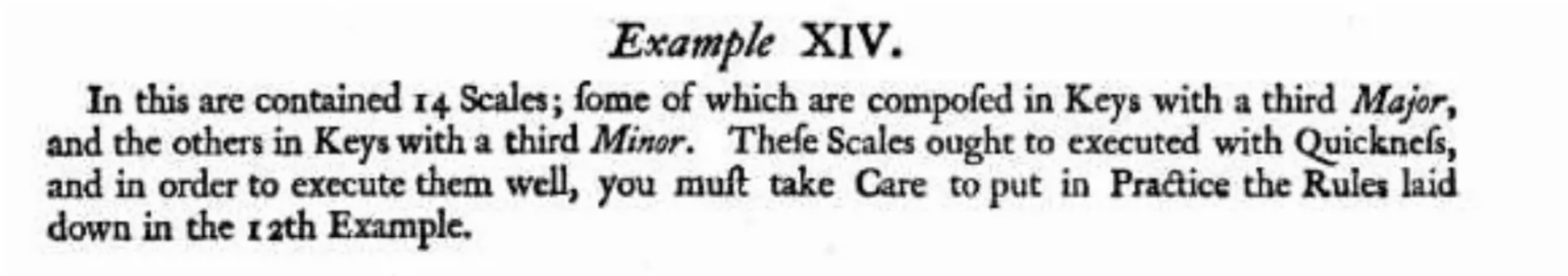
Francesco Geminiani was one of the most celebrated violinist–composers of the first half of the 18th century and, in 1751, authored one of the period's most influential string treatises, *The Art of Playing on the Violin* (which is readily accessible on websites including IMSLP). Today, unfortunately, its wealth of information on historical performance practices is largely overshadowed by surprisingly long-burning controversies about a single infamous statement that 'the close shake', basically a vibrato ornament, 'should be made use of as often as possible'. But I happily leave that conversation in the competent hands of others and turn instead to another fascinating facet of this treatise, the scale exercises in Essempio XIV.

We might initially be tempted to gloss over this section on the assumption, first, that it is merely concerned with technique building rather than historical performance practices and, secondly, that as a technique builder it is rather inferior to later, more comprehensive scale methods like those of Flesch (*see opposite page*), Galamian and Gilels. But a closer examination reveals that Essempio XIV, just as much as any other portion of Geminiani's treatise, provides a fascinating portal not only to past practices but also to ways in which music itself was conceived historically, which will naturally have ramifications for how we approach and interpret the literature of his era today.

So, what is it about Geminiani's scale system that can make it seem primitive compared with later methods? For one thing, he presents relatively few scales, representing relatively few keys. For another, none of the scale exercises extends higher than A6, and most top out at G6 or lower. By contrast, the modern norm is three-octave scales across all twelve pairs of major and minor keys, extending somewhere in the neighbourhood of an octave above the top of Geminiani's range.

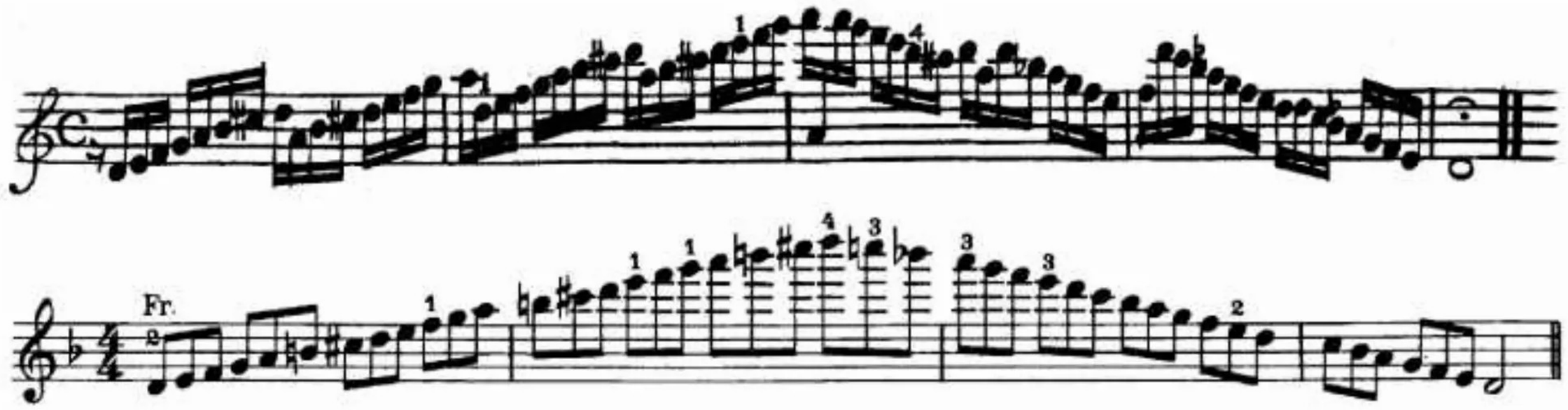
THE LANGUAGE OF THE LATE BAROQUE

The more one looks at Geminiani's set of scales, the more puzzling it may appear. His choice of keys seems somewhat arbitrary: they are, in order, G major, G minor, A minor, A major, B flat major, B minor, C major, C minor, C major again (!), D minor, D major, E minor, E major and E flat major. Even their arrangement seems a bit quirky: although generally presented in ascending order, E flat major comes after rather than before E; and major and minor scales that share a tonic are



Example XIV.

In this are contained 14 Scales; ſome of which are compoſed in Keys with a third *Major*, and the others in Keys with a third *Minor*. Theſe Scales ought to executed with Quickneſs, and in order to execute them well, you muſt take Care to put in Practice the Rules laid down in the 12th Example.

Geminiani's introduction to the scale exercises of Essempio XIV

D minor scale patterns as presented by Geminiani and Carl Flesch in his *Skalensystem*. Geminiani's pattern is not strictly scalar, tops out at A6 rather than extending upwards to D7, and contains no flat in the key signature.

not consistently listed in the same order. Some, but not all, of the minor scales have a key signature that does not correspond to modern practice. And as to the content of the scale exercises, each one has its own unique pattern, with one fascinating exception, to which I will return later. In other words, there is scarcely any systematic repetition, which seems especially bizarre for an instruction manual, given how central systematic repetition of scale patterns is to modern technique formation.

Having lived in the US for most of my life and recently settled in the UK, I have had to be aware of the dangers of thinking that we all speak the same language. And I think we face a similar danger in approaching Geminiani's era. The language of the late Baroque can seem so familiar to us that we easily miss how significantly its theoretical underpinnings, pedagogical aims and technical norms differ from our own. But once this vast new horizon of historical perspective opens to us, not only do Geminiani's choices make sense, but they also begin to reveal remarkable pedagogical intention realised with artistic panache.

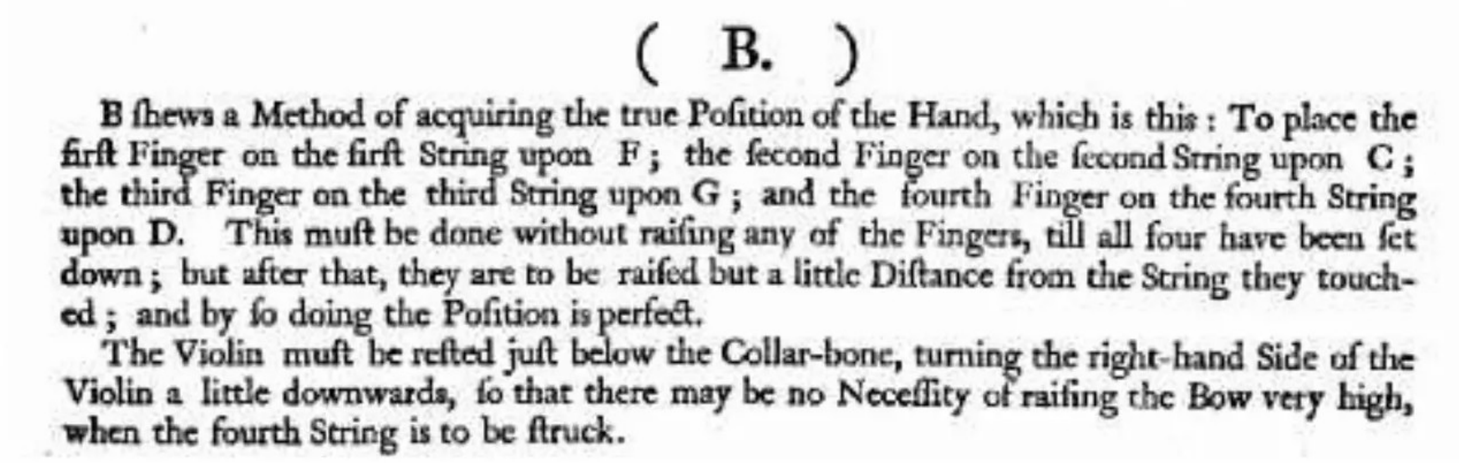
TOPPING OUT IN SEVENTH POSITION

To contextualise Geminiani's comparatively limited range on the fingerboard, we have to look near the beginning of the treatise, where he writes, 'The Violin must be rested just below the Collar-bone' (from the Preface, *below*). That is, Geminiani's technique is one that does not employ the chin or even rest the violin on the shoulder, without which shifting above seventh position is hardly practical. This chin-off position also explains why Geminiani's fingerings, seen in the image above, favour fewer but larger shifts, whereas Flesch, holding the violin securely with a chin rest (pioneered by Spohr around 1820), prefers smaller shifts even though it means that more of them are required.

We should also note that Geminiani's hold of the violin, while typical of earlier generations, was no longer universal even in his own day: there are indications that other players held the violin directly under the chin, and some used the chin for stability. It would be highly challenging, for instance, to attempt Geminiani's low hold in negotiating the capriccios from Locatelli's *L'arte del violino*, which as early as 1733 extends up to a staggering D8, a tone higher than Paganini's Caprices (composed the better part of a century later).

From a modern perspective, Geminiani's technique might seem merely limited; but there are tonal and kinaesthetic considerations that could make one want to hold the violin in this position, if it were felt that its benefits outweighed the inability to go above sixth or seventh position. And for his technical set-up, Essempio XIV makes the fullest possible use of the fingerboard.

Of course, that serves the practical pedagogical purpose of training a student using his technique to negotiate the entirety of the usable fingerboard. But I think there is an additional takeaway for all of us: repertoires conceived for period instruments and performance practices generally make full and dramatic use of the resources available to them in ways that can be difficult to replicate on a modern instrument, which (apart from changes in tone, sound production, articulation and so forth) generally have an expanded range of pitch and volume. ▹



(B.)

B ſhews a Method of acquiring the true Poſition of the Hand, which is this : To place the firſt Finger on the firſt String upon F ; the ſecond Finger on the ſecond String upon C ; the third Finger on the third String upon G ; and the fourth Finger on the fourth String upon D. This muſt be done without raiſing any of the Fingers, till all four have been ſet down ; but after that, they are to be raiſed but a little Diſtance from the String they touched ; and by ſo doing the Poſition is perfect.

The Violin muſt be reſted juſt below the Collar-bone, turning the right-hand Side of the Violin a little downwards, ſo that there may be no Neceſſity of raiſing the Bow very high, when the fourth String is to be ſtruck.

From the preface of Geminiani's *The Art of Playing on the Violin*, advising how to hold the instrument

SCALE EXAMPLE BENJAMIN SHUTE

Brobst Violin Shop

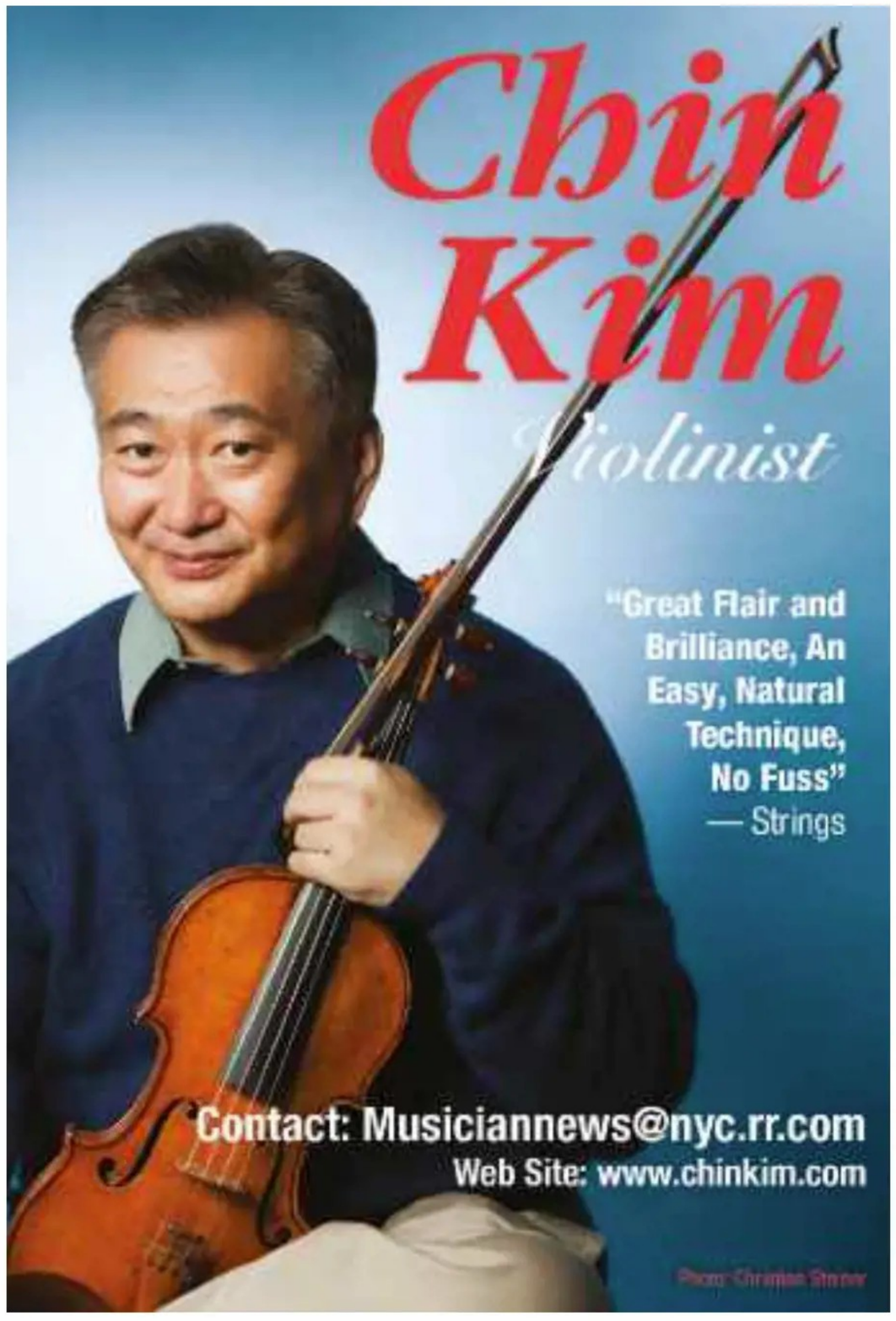
1966 Our 58th Year 2024

Spectacular photos and performance videos at:
www.brobstviolins.com

Cellos

Stefano Scarampella, Mantua 1915 ● J.B. Vuillaume,Paris c.1853 ● Andrea Postachini, Fermo 1810-15 ● Vincent Postiglione, Naples c.1880 ● Oreste Martini, Mantua c. 1940 ● Carlo de March, Venice 1966 ● Paolo Vettori, Florence 2018 ● Francesco Toto, Cremona 2004 ● English, London c.1760 ● Jules Joseph Grandjon, Mirecourt 1886 ● Matthew Furber London c.1820 ● Rene Jacqueman, Paris 1933 ● Marco Nolli, Cremona 2004 ● Michele Dobner, Cremona 2007 ● Stefano Marzi, Bibbiena 2017 ● Maurizio Tadioli, Cremona 2003 ● Jonathan Cooper, Maine 2000 ● Hristo Todorov, Cremona 2020 ● Gluseppe Nupieri, Rome 1977 ● Pierre Hel workshop,Lille 1911 ● Raphael Le Cointe, Cremona 2004 ● H. Emile Blondelet, JTL workshop, Mirecourt 1919 ● Eugene Holtier, Cleveland 2019 ● Gabriel Pralea, Ferrara 2013 ● Martin Erician, Piacenza 1961 ● Kurt Moennig, Hamburg c.1940 ● Marco Pedrini, Cremona 2003 ● English, c.1800 ● Lillo Salerno Pforzheim 2024 ● Rainer Leonhardt, Mittenwald 2023 ● Johannes Rubner, Markneukirchen 2023 ● Yanbing Chen, Model Z-2600, Cleveland 2015 ● Clement & Weise, Model 340, Bubenreuth 2003 ● Clement & Weise, Model 330, Bubenreuth 2003 ● Les ateliers de la Dyle, Brussels 2020 ● Sergio Vespa, Beijing 2020 ● David Mahov, Cleveland 2007 ● Calin Wultur, Reghin 2020, 7/8 ● Gewa Meisterwerkstatten, "Marko Ackert", Mittenwald 2019 ● Petru Cristian Demeter, Reghin 2022 ● Gewa "Paris Antik" Mittenwald 2022 ● Johann Albrecht, Bayern 2020 ● Sandro Luciano, Model SL350, 2017 ● and many more.

5584 General Washington Drive
Alexandria, Virginia 22312
(800) 886-3554 brobstviolinshop@gmail.com



PENTATONE

NEW RELEASES

PTC 5187 204

An Electronic Reimagination of Bach's Iconic Cello Suites

PTC 5187 227

An Exploration of What *Home* Really Means

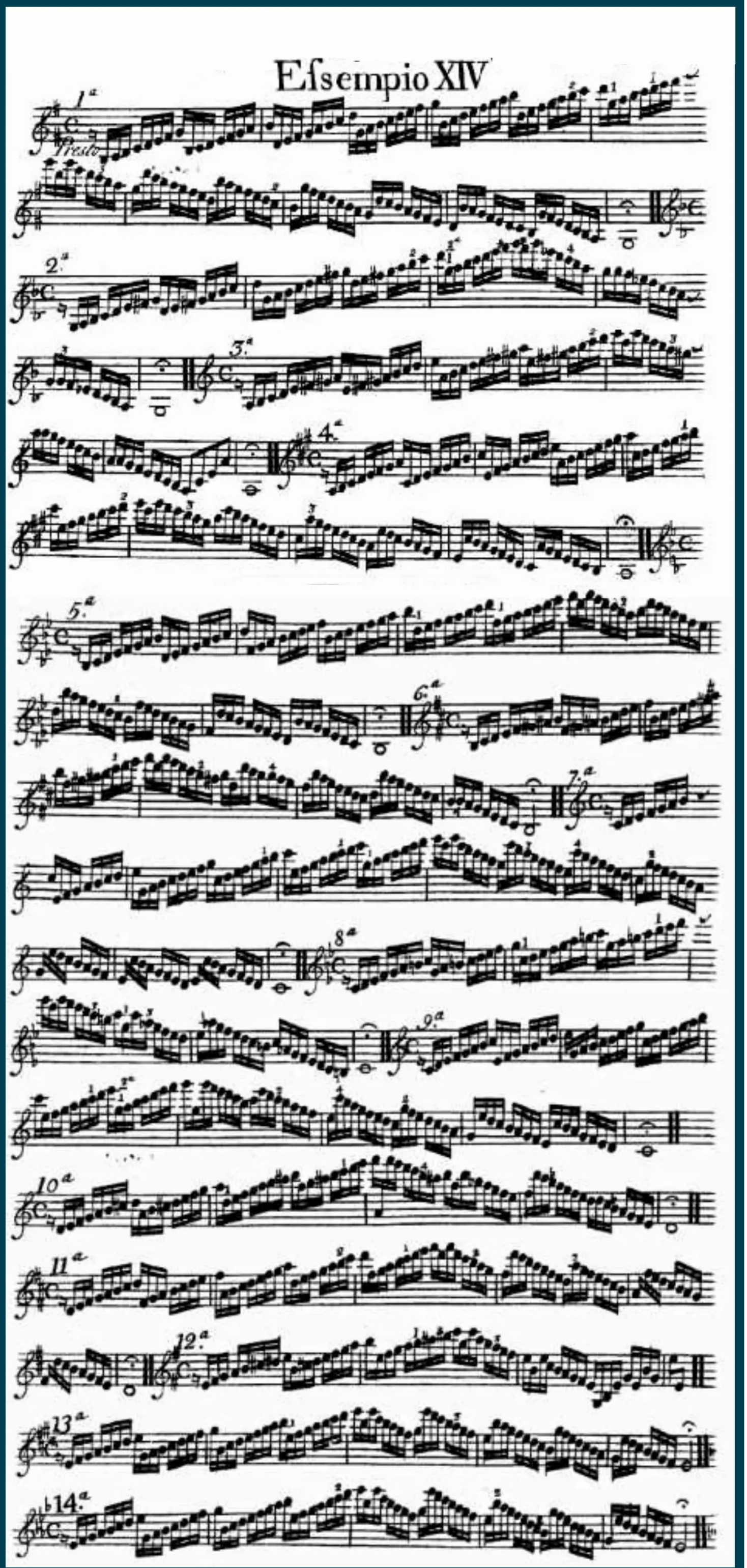
PTC 5187 148

Crossing the Boundaries of Film & Concert Music

AVAILABLE ON CD, STREAMING & DOWNLOAD

iTunes MUSIC Spotify amazon qobuz HDtracks prestomusic TIDAL DEEZER Distributed in the UK by RSK

www.pentatonemusic.com

And in all good record shops

The 14 scale exercises that comprise Essempio XIV

The problem is that the original extremities are no longer extremities, but the expanded extremities may not be aesthetically suitable for the repertoire. I don't have a neat solution to the problem (beyond using period equipment!), but at least keeping the problem in mind can inform our interpretations, regardless of the instruments we use.

TONAL HIERARCHY IN SELECTION OF KEYS

One of the first things that is apparent about Geminiani's choice of keys in Essempio XIV is that he generally favours those with simpler key signatures. That will seem restricted if we assume the modern norm of twelve equal and equally spaced semitones, and thus twelve equal major–minor key pairings. But lest we assume that this is objectively the best possible paradigm, we should remember that equally spaced semitones yield out-of-tune consonances: perfect 5ths are too narrow, whereas major 3rds, frustratingly, have the opposite problem of being too wide. Because Western music developed around the natural notes (with chromatic notes being exactly what the root *chroma* implies, a colouration rather than an autonomous entity), systems of fixed tuning emerged that favoured concentrating intervallic purity around the natural notes, which meant concentrating impurity elsewhere.

Accordingly, as the more modern concept of keys emerged from the modal practices of the Middle Ages and Renaissance, each key would have had a distinct tuning profile, becoming progressively 'spicier' the further one moved from the relative purity of C major. Into the 18th century, theorists considered that not all keys that might exist in theory were usable in practice. If a modern musician is tempted to see this as a limitation, a musician in Geminiani's context might counter that our modern system has removed this perceived limitation by sacrificing the vibrant individuality of key profiles and precluding the purity that can be glimpsed in historical tunings.

The importance of tonal gravitation around the natural notes in historical music theories can hardly be overstated, ▹

but this isn't just a theoretical concern: it affects us as performers in many ways, influencing how we interpret the emotional content of chromatic harmony, modulations and so forth. Geminiani might well have agreed, since several further aspects of his presentation of keys in Essempio XIV that initially appear quirky actually serve, on further examination, to underscore this gravitation around the natural notes.

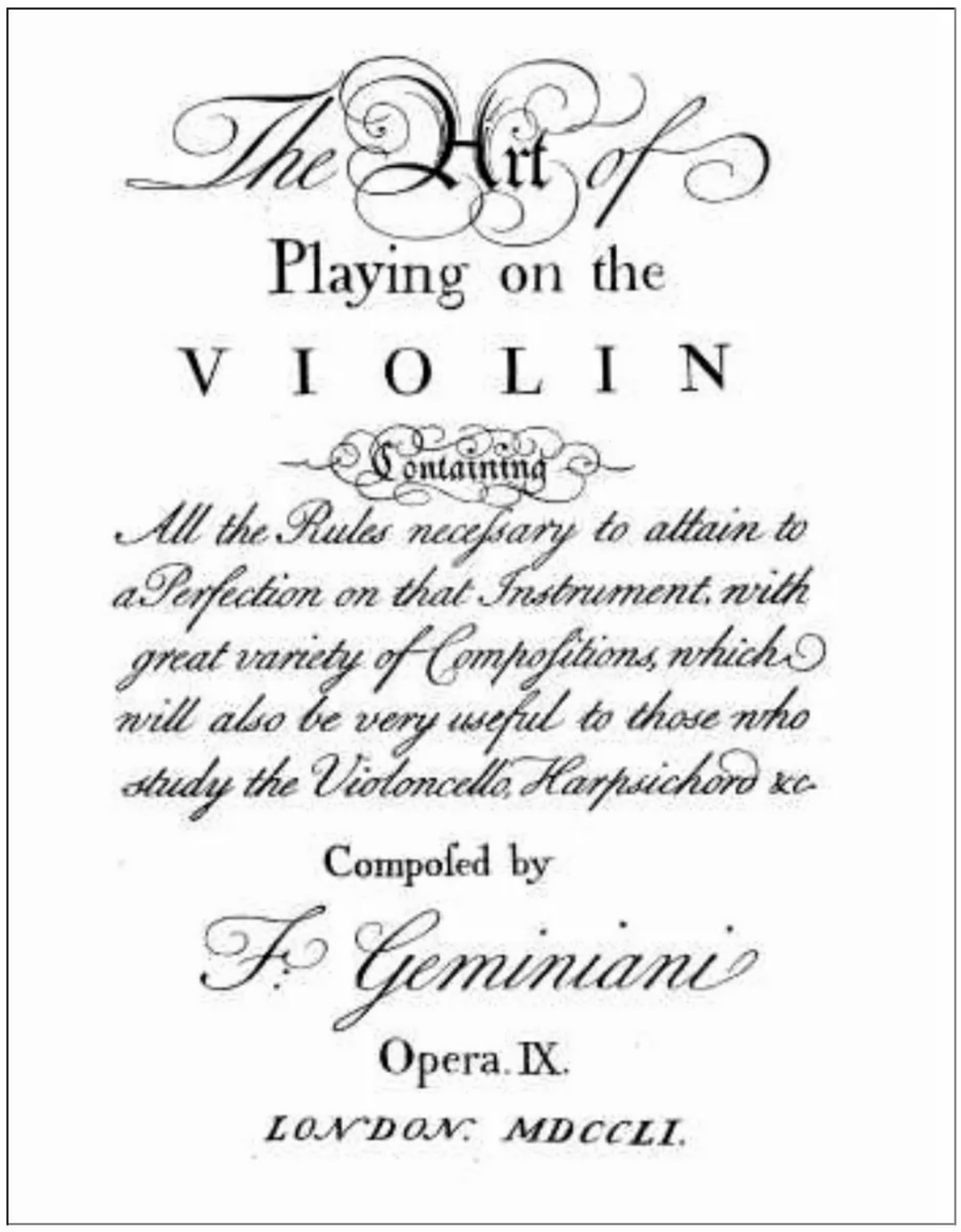
Already with the second exercise, we notice that Geminiani's key signature for G minor includes only a single flat, not the two flats of modern practice. This implies affinity with the Dorian mode, as indeed some theorists into the 18th century, like François Campion (*Traité d'accompagnement et de composition*, 1716), held that the minor scale is properly analogous to the Dorian (not the Aeolian) mode. This in itself upends many of our modern assumptions, even regarding concepts of relative major and minor keys – since, in this case, G minor shares a key signature not with B flat major but with F major! Looking ahead, we see that all of Geminiani's minor scales in flat keys have one flat fewer than in today's notation. We might naturally anticipate that minor keys with sharps will accordingly have one more sharp than in modern notation – but it is not so. To us, that might appear inconsistent, but it was common in the 17th and early 18th centuries: in a practice within which minor tonality could have tendencies recalling both Dorian and Aeolian modes, this particular treatment *consistently* favours the simpler key signature, specifying neither a lowered 6th in flat keys nor a raised 6th in sharp keys – which in turn seems to reflect the gravitation of the natural notes.

Similarly, when Geminiani presents both a major and minor scale that share a tonic, sometimes the major scale is given first, sometimes the minor. This appears inconsistent until we recognise that Geminiani is consistently prioritising the scale with the simpler key signature. And in the one case in which the two are equally chromatic – namely, G major with its single sharp and G minor with its single flat – the major scale is prioritised in accordance with the greater acoustic purity of the major 3rd.

A SURPRISING REPETITION

The one place where this principle breaks is when Geminiani strikingly introduces a *second* C major exercise, not adjacent to the first but after the C minor. It's puzzling, but he's clearly doing *something*. It seems hardly accidental that the only key to appear twice is the pure key of C major, which could imply that the purpose is to emphasise the primacy of C major. Why would this second C major exercise appear after C minor instead of adjacent to the first? Flanking C minor creates a symmetrical structure that seems to subordinate C minor between two pillars of C major. And if this C–c–C structure serves to emphasise the tonal centrality of C major, it may not be accidental that it appears at the structural centre of Essempio XIV – or, at least, as close to the centre as possible: it is preceded by six keys and followed by five.

But if Geminiani is so concerned to represent the tonal gravitation of the natural notes, why would he include E major, with its four sharps, but not F sharp minor, which has only three? This question leads us still deeper into important but now largely forgotten historical paradigms.

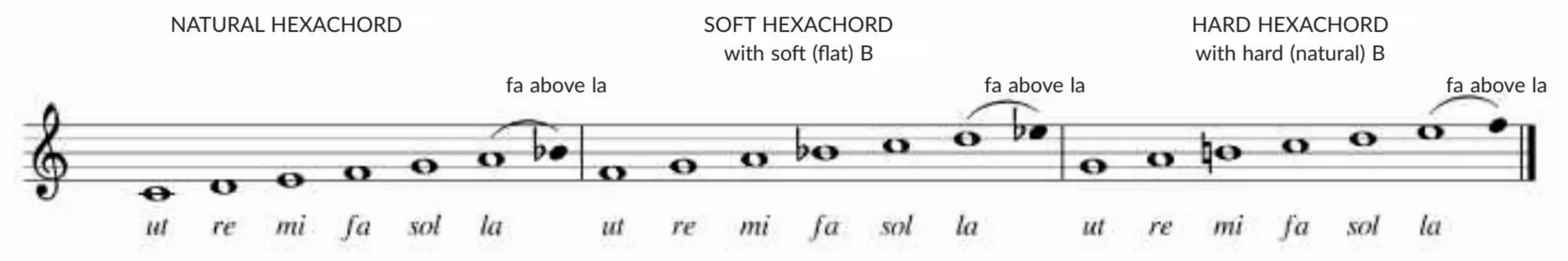

The Art of
Playing on the
VIOLIN
Containing
All the Rules neceſsary to attain to a Perfection on that Inſtrument, with great variety of Compoſitions, which will also be very uſeful to thoſe who ſtudy the Violoncello, Harpſichord &c.
Compoſed by
F. Geminiani
Opera. IX.
LONDON. MDCCLI.

Title page of Geminiani's *The Art of Playing on the Violin*

THE HEXACHORD: A NOT-YET-EXTINCT DINOSAUR

While medieval and Renaissance theory understood the properties of melodies according to mode (Dorian, Phrygian, Lydian, Mixolydian and so on), another theoretical system arose concurrently in the eleventh century that was designed primarily to aid in learning and memorising music. That system was solmisation, the precursor of modern solfège, but with crucial differences. In medieval solmisation, the syllables *ut, re, mi, fa, sol* and *la* form a hexachord (*hexa* = six, *chord* = note) that can start from three different points, C, F or G (the natural, soft and hard hexachords, respectively; see **example 1**). The critical element is that the half-step is always between the bright-vowelled *mi* and the dark-vowelled *fa*. It was also possible in this system to append a half-step above *la*, which, because *fa* must always be the upper boundary of a half-step, was called *fa sopra la* (*fa* above *la*).

GEMINIANI STRIKINGLY INTRODUCES A SECOND C MAJOR EXERCISE. IT'S PUZZLING, BUT HE'S CLEARLY DOING SOMETHING



EXAMPLE 1 Natural, soft and hard hexachords: six-note scales starting on C, F and G respectively

This may sound arcane, but the hexachord's influence stretched, surprisingly, into Geminiani's day. Bach himself, on the title page of *The Well-Tempered Clavier*, describes keys in hexachordal terms – major as *ut, re, mi* and minor as *re, mi, fa*; and atop the 1749 'Faber' Canon BWV1078 he writes the motto *Fa Mi, et Mi Fa est tota Musica* ('*Fa Mi* and *Mi Fa* is the totality of music'). Hexachordal thinking seems also to have influenced theories of which keys are considered usable. For instance, the keys Friedrich Erhard Niedt (1674–1717) lists as usable in his *Musicalische Handleitung*, vol.1 (1700/10) are those whose tonics lie within the system of hexachords. For the most part, this coincides with keys with simpler key signatures, but not always, and that is the quirk that reveals its apparent hexachordal framework. For example, B major and B flat minor are included, but other less chromatic keys whose tonics lie outside the hexachordal system are omitted. Niedt assuredly *could* have determined usable keys simply by the number of sharps or flats in the key signature; but apparently he considered something about the hexachordal system to be sufficiently foundational to the working of music that it should be embedded in the very framework of keys as he conceived and taught them.

A MISSING KEY?

Similar thinking could explain why Geminiani includes E major and A major but not C sharp minor or F sharp minor. The omission of any key on F, and especially F major, is admittedly bewildering, and not only from a hexachordal perspective. In fact, I suspect that the omission might not have been intended, on three grounds. First, there's the simple prominence of F major in both theory and practice. Secondly, by Geminiani's ordering, F major would appear after those already given, but the scales on E and E flat already bring us to the bottom of a page, with Essempio XV beginning at the top of the next one. Could the omission of F major have been a quirk of the typesetting and printing process? And finally, as noted above, the symmetrical C–c–C unit that seems to emphasise the tonal centrality of C major also falls as nearly as possible at the centre of Essempio XIV, preceded by six keys and followed by five. Had F major been included, the structure would have been perfectly symmetrical: as it is, the structure appears to be begging for a symmetry which it almost, but not quite, has.

In any case, hexachordal thinking could also explain why Geminiani includes E flat major but presents it *after* E major (whereas all other scales are in ascending order): namely, because E flat major belongs only tangentially to the hexachordal system as the appended *fa* above *la* of the hexachord on F. As noted above, each scale exercise has its own unique pattern, with one exception: that exception is E flat major, which takes its pattern exactly from the E major exercise that precedes it. By presenting E flat major *after* rather than before the exercises on E, and by denying it its own pattern, the implication is that E flat is merely a chromatic subsidiary of E.

HISTORICAL PEDAGOGY

This raises the final potentially puzzling point, namely, the lack of systematic repetition that is so central to modern scale studies. But this, too, is in keeping with 18th-century pedagogical norms. Whereas the later conservatoire paradigm has focused on training performers by repetition and reproduction, 18th-century pedagogy tended to focus on competency in more holistic music making, in which the roles of composer and performer were not so neatly separable. Hence exercises very often took the form not of repetitive drills but of pieces of music designed to build both compositional and instrumental competence. *The Art of Playing on the Violin* itself contains many exercises in the form of pieces of music accompanied by a figured bass. The intention behind Essempio XIV, then, seems not to be to train the student to reproduce patterns so much as to instil *flexibility* for performance and improvisation. At the same time, the student is immersed in broader systems of tonal organisation and also furnished with an elegant example of musical architecture by virtue of how Geminiani has structured the whole. ●

COULD THE OMISSION OF F MAJOR HAVE BEEN A QUIRK OF THE TYPESETTING AND PRINTING PROCESS?

HEXACHORD DIAGRAM BENJAMIN SHUTE

DECORATING A BOW FROG

LET THE FLOWERS BLOOM

A very specialist part of the bow maker's craft is the addition of decorative inlay into a bow frog. **Vladimiros Sorokin-Andreou** presents his method for this intricate and delicate part of the process

In the past, I have been approached by both craftspeople and musicians asking me to explain how I add decorative inlay to bow frogs in the style of Christian Wilhelm Knopf (see page 57). I do not know the precise reason why such great bow makers as Knopf and Étienne Pajeot began to adorn their bows with decorative elements; I can only begin to guess. For me, there came a time when I felt the need to add a layer of individuality to my bows, which was when I received the following message from the New York-based violinist Aaron Feldman: 'Among all of my Monomax bows I have a favourite. That is the elegant grapevine inlaid bow (I've nicknamed it 'Bacchus'). It has a unique sound.'

Thus began my first foray into custom frog decoration. Not everything worked, and certainly not on the first try. Some techniques only began to make sense to me after I had ruined a number of good frogs. With the help of this trial-and-error method, I eventually gravitated towards a process of frog decoration with inlaid design elements that proved optimal for me.

Stencils

1 Following the initial sketching and design selection process, I create a stencil that I will use to transfer the ornament to the frog. White carbon paper can also be used, but I prefer stencils, due to their ability to be re-used multiple times.

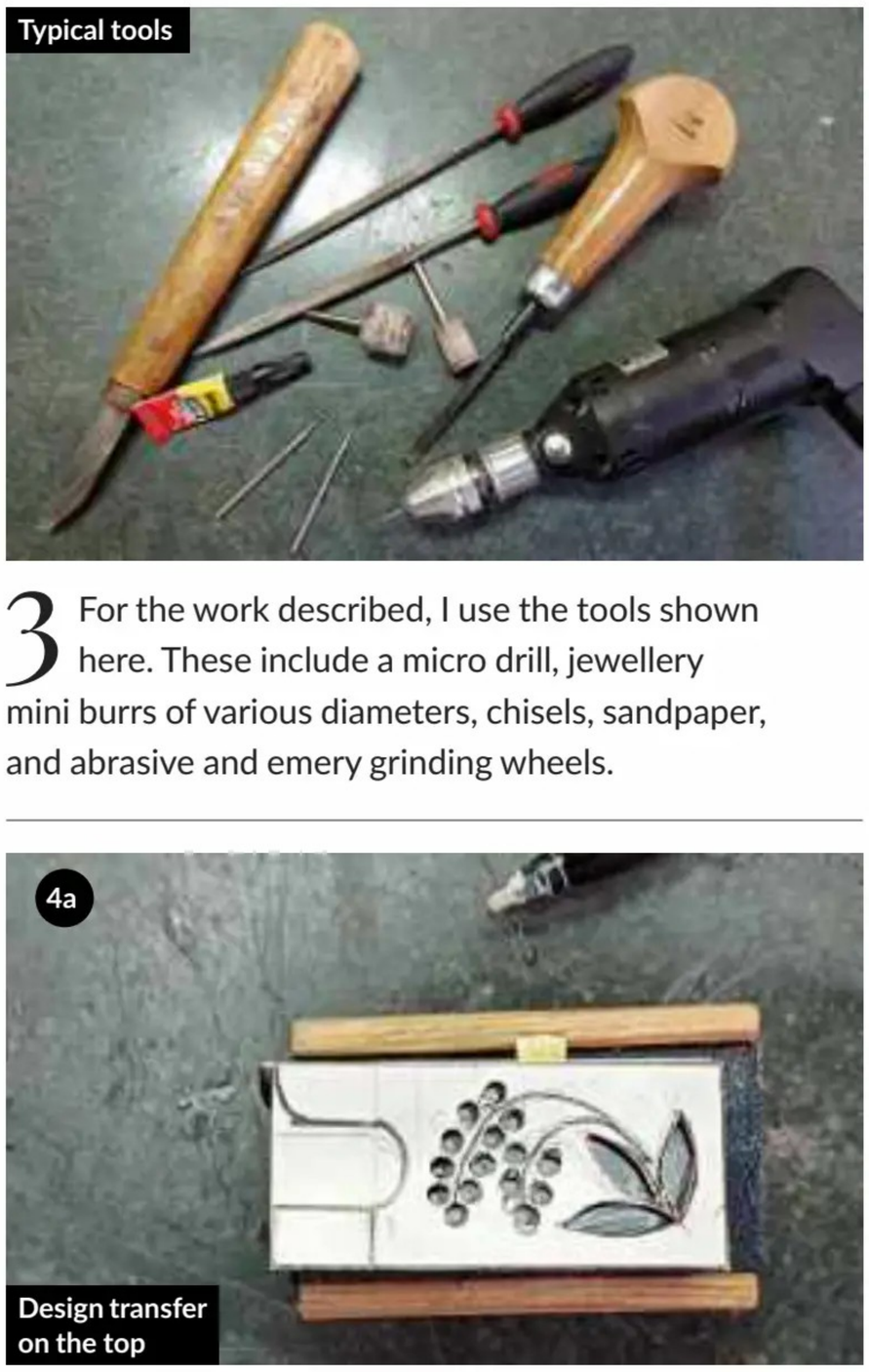
Preparation for the mother-of-pearl detailing

2 The detailed pieces for each of the designs are cut from mother-of-pearl plates and stored in separate plastic bags for future use. I prepare these in batches.

ALL PHOTOS VLADIMIROS SOROKIN-ANDREOU

Typical tools

3 For the work described, I use the tools shown here. These include a micro drill, jewellery mini burrs of various diameters, chisels, sandpaper, and abrasive and emery grinding wheels.


4a
Design transfer on the top

4b
Drawing mark-up

4 Then I place the stencil on top of the new frog and, with a white marker, highlight the assigned area for the inlay design.

Outlining the mother-of-pearl parts

5 Next, I place the inlay design elements on the frog and etch the outlines with a needle or a sharp scalpel.

6a
Drilling the setting place

6b
Levelling with a chisel

6 I then carefully remove the wood from the surface area with a drill and finish it with a chisel. During the process, any excess ebony powder is collected and stored. It will come in handy in the future.

The mother-of-pearl details are added

7 Here we can see the parts of the inlay in the dedicated area, fixed in place with the help of regular super glue. ▹

Filling voids with powder

Smoothing the mother-of-pearl details

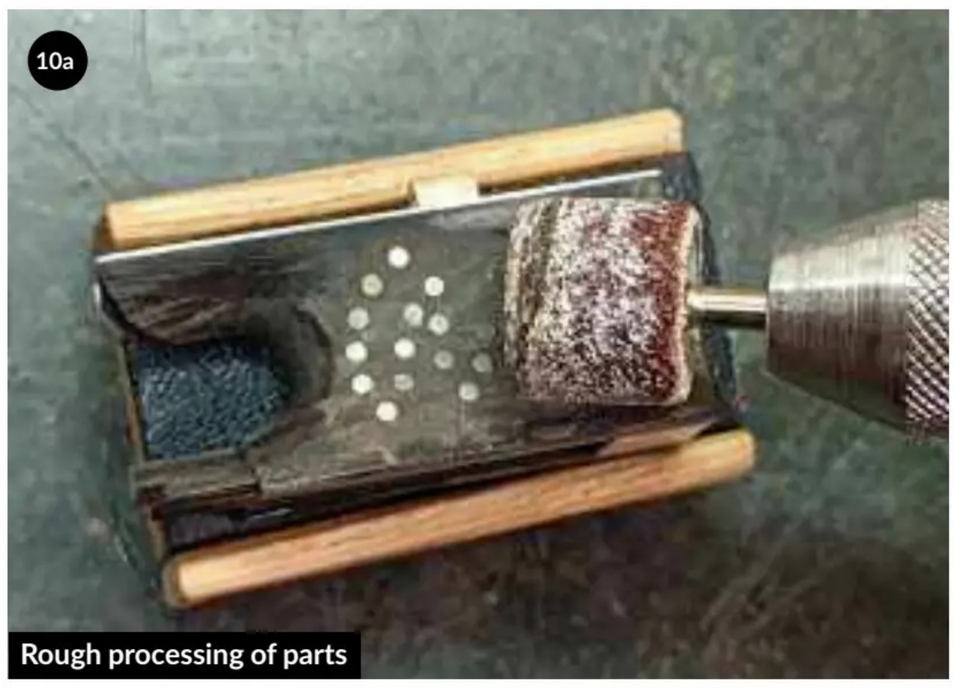
8 Once all the inlay parts are installed, I inspect the working area for any tiny gaps. These are then filled with a mixture of the ebony powder and glue. Any excess powder and glue can be removed later with a knife, once the glue has dried.

Drilling holes

Part installation

Gluing the elements

9 Using a drill bit of the correct diameter, I drill a hole perpendicular to the surface of the frog. Then I attach the parts using super glue.



Rough processing of parts

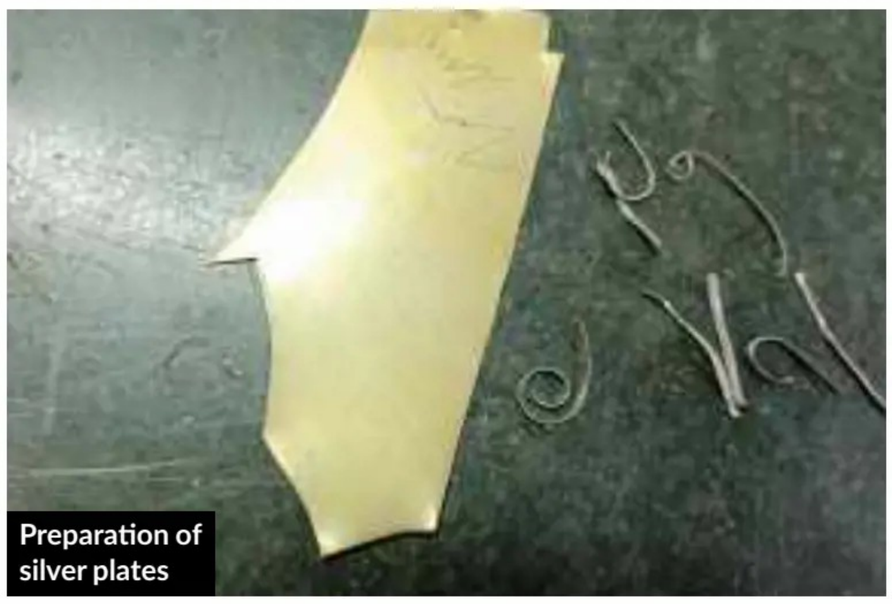
Surface sanding

10 Once all the mother-of-pearl parts have been inlaid, I polish each of them with various attachments for the micro drill.

11a
Drawing restoration

11b
Drilling grooves for plates

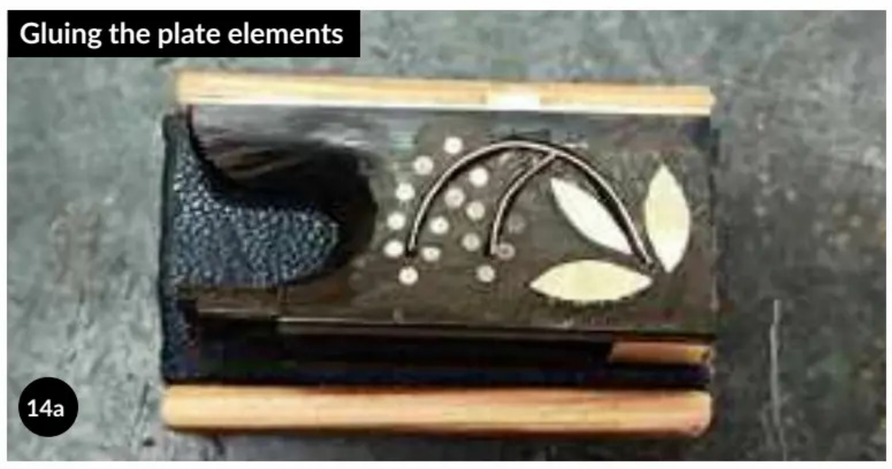
11 Using a marker, I redraw the outlines and etch the channels for the silver inlay elements.

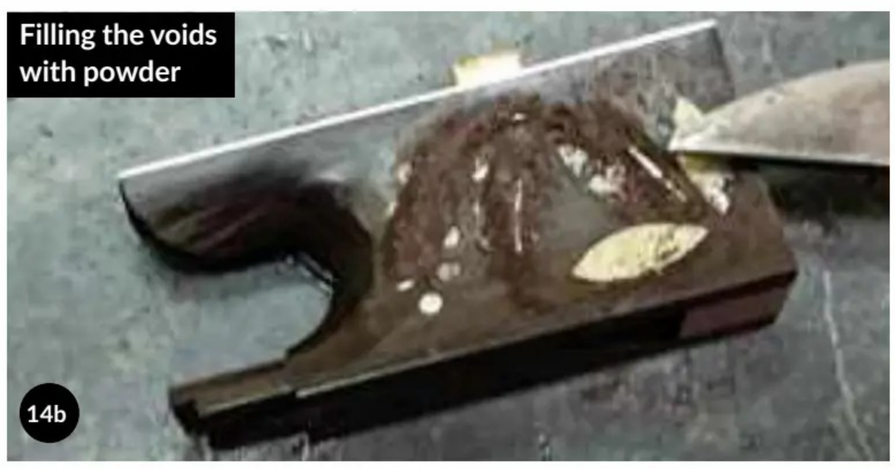

Preparation of silver plates

12 Excess bits of silver are usually left over after making a bow. When these run out, I cut the silver inlay ornament details needed from silver plates. These parts measure 0.1–0.15mm thick and 1.5–2.0mm wide.

Smoothing the plates

13 I then affix the silver parts in the designated area with the help of glue. They protrude only slightly. It's essential that any work required to affix the silver inlay design elements should be done only after all work with the mother-of-pearl inlay parts has been completed.


Gluing the plate elements
14a


Filling the voids with powder
14b

14 Once the silver inlays are in place, I inspect the inlay area for any tiny gaps, and fill them with the ebony powder and glue.

15a
The finished frog

15b
The finished bow

15 The installed parts of the inlay ornament are then finished with a file, and subsequently sanded and polished to achieve the final product. This method has worked for me and will work for you too! ●

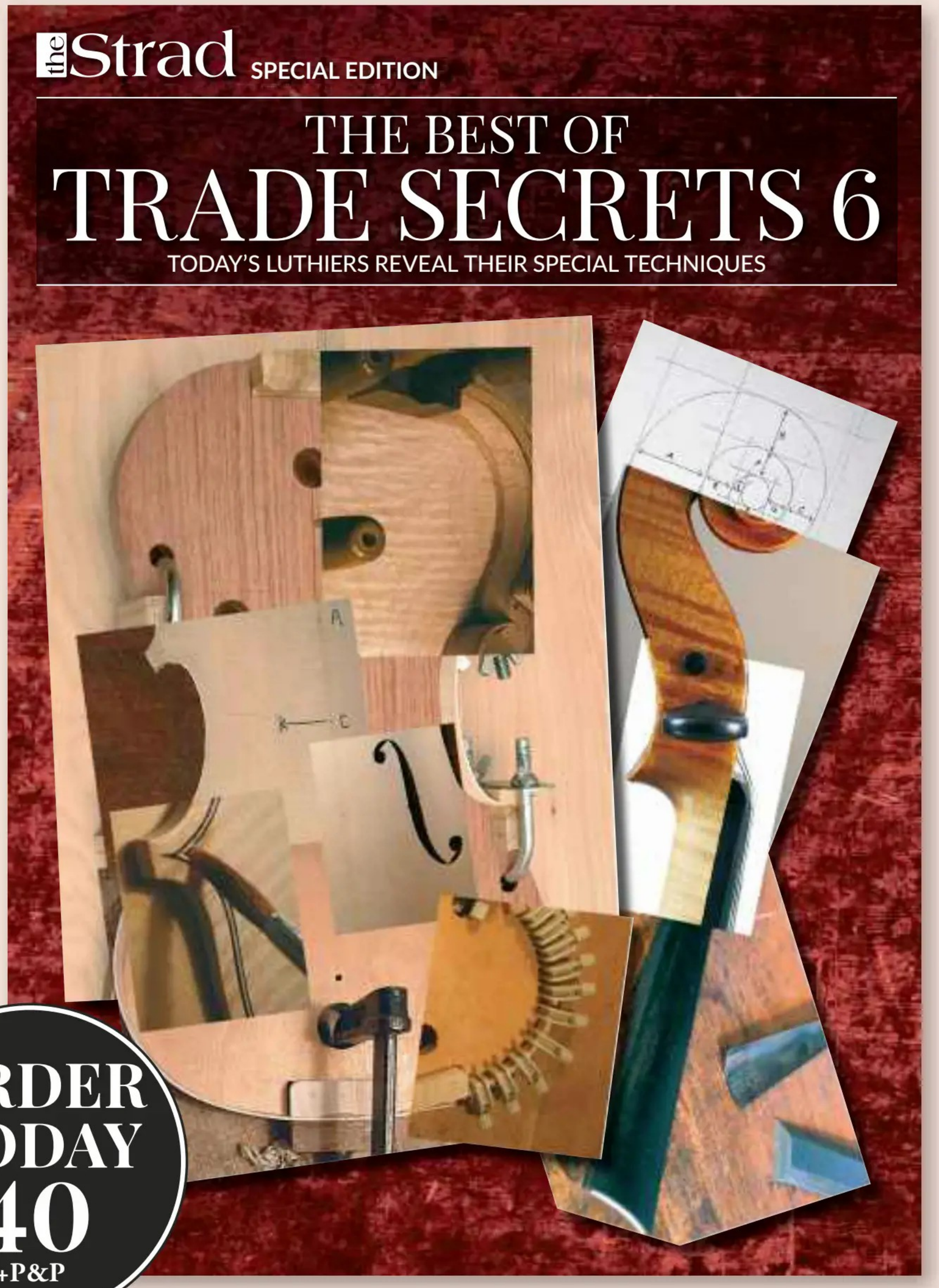
the Strad Shop

The one-stop shop for makers, players and teachers

The Best of Trade Secrets 6

The latest in *The Strad*'s best-selling series, *The Best of Trade Secrets 6* contains even more creative, innovative and individual techniques for instrument making and repair. Within its 120 pages, luthiers from all over the world reveal their personal methods in chapters such as Form and Construction, Set-up, Tools, Edgework and Purfling, and Varnish and Glue. There's also a section on bow making.

Many of the writers have received awards at prestigious instrument making competitions, with names such as Davide Sora, Nicolas Gilles and Philip Ihle among their number. This new collection will be an essential addition to any violin or bow maker's bookshelf and workbench.



ORDER TODAY £40 +P&P

WWW.THESTRADSHOP.COM

IN FOCUS

A close look at the work of great and unusual makers

CHRISTIAN WILHELM KNOPF

WRITTEN BY MATTHIEU BESSELING

Christian Wilhelm Knopf is regarded as the founding father of the Knopf bow making family. He is mentioned as a bow maker in the Markneukirchen church records in 1795, at the baptism of his daughter Christina. His father, Johann Gottlob Knopf (dates unknown) was primarily a tailor but also a violin dealer and maker of strings. He also made some poor-quality beechwood bows. Some of these unstamped bows date from before 1800, with a frog set on the stick by means of a kind of railtrack.

The history of bow making in Germany is as old as that of violin making. For hundreds of years the bows were made in luthiers' workshops without the craft being recognised as a separate profession. In 1790 the bow makers of Markneukirchen tried to form a guild but the attempt failed because of resistance from local instrument makers. We may assume that C.W. Knopf learnt bow making from his father but there is no evidence for this.

During the development period of the modern bow in France, bow makers in other countries were watching the achievements of the Tourte brothers with great interest. It took no more than ten years before the new type of bow was being manufactured in neighbouring countries. The first transformation towards the violin bow as we know it today was the so-called 'Cramer' bow (originally from Germany), which was adopted by the Tourte brothers during the period 1770–90. The Dodd family would be producing this type of bow in England around a decade later. The transitional bow designed by the Tourtes in about 1790 became the starting point of C.W. Knopf in Markneukirchen around ten years after.

Identifying German bows from the Tourte period is difficult. A lot of bow makers apparently worked in Markneukirchen around 1800, and the well-known 'flower frog' bows are not only the work of the Knopf family. Nevertheless we can determine the work of C.W. Knopf based upon stylistic features. In particular there are three different styles I have come to recognise, especially regarding the frog:

- The frog with pearl flower inlay, sometimes combined with pearl stripes in the handle
- The frog with pearl shields inlay
- The frog in the style of Nicolas Léonard Tourte, François Lupot II or Jacob Eury, as with the bow shown opposite

In the frogs, the back side is usually at an angle of more than 90 degrees. It may also be a little rounded.

The throats of these frogs are quite characteristic, with a short thumb projection and small ferrule, reminiscent of those by N.L. Tourte and by Georges Frédéric Schwartz (1785–1850) of Strasbourg.

In most cases there is no original liner, and the mountings of the frog, button and the faceplate of the head are all of silver. Nickel-silver was a ▹

MAKER
CHRISTIAN WILHELM KNOPF

NATIONALITY
GERMAN

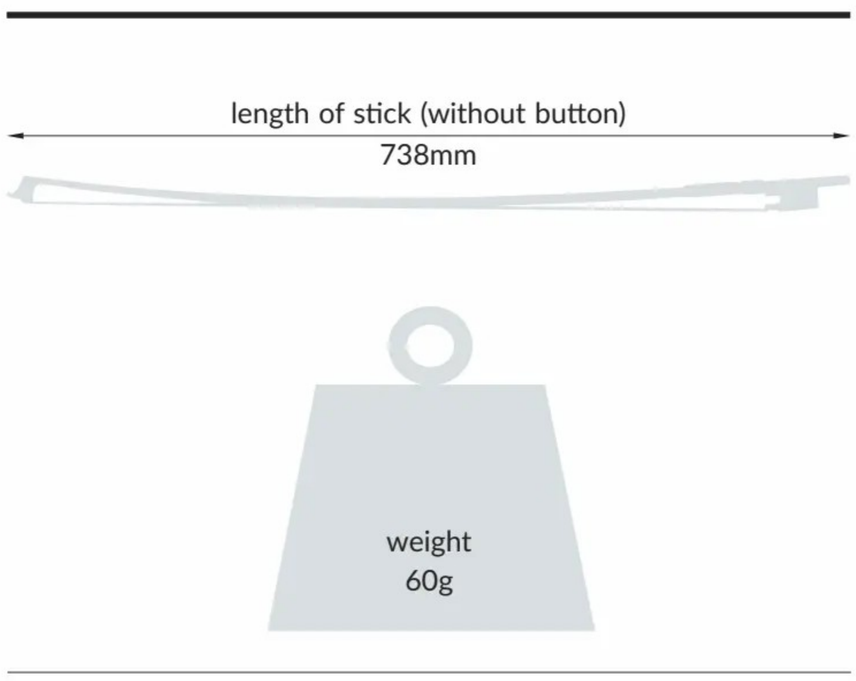
BORN
1767

DIED
1837

BOW
VIOLIN

DATE
c.1810–20

ALL PHOTOS GUS BESSELING



new invention used by bow makers from 1825 onwards. Therefore, the frogs mounted in nickel-silver with or without a liner usually denote a late work by C.W. Knopf in collaboration with his sons.

The silver of the heelplate is bent at a sharp angle but in one piece, and stops before reaching the stick in the same way as those seen in frogs by French makers of the period such as Lupot and Eury. Sometimes the heelplate is formed into a point.

The position of the frog on the stick without tension is usually such that the back of the frog lines up with the end of the mortise. Sometimes the end of the mortise is just visible, in contrast with French bows where the frog is covering the mortise.

STICK

C.W. Knopf preferred an octagonal stick, like the bow shown here. The octagon is made in the Tourte way: the square facets are a little bit wider. The quarter-sawn pernambuco of this bow is an excellent reddish brown. Slab-cut bows are not uncommon with Knopf, N.L. Tourte and the Dodd family. The thinnest part of the stick is around 10–20mm from the head; it is an old working technique in which the camber of the head is cut out. John Dodd is known to have been using this technique as well.

HEAD

The model of the head is based upon a c.1790 Léonard Tourte model. The Knopf head could be seen as a caricature of the earlier one: the face is wide and more curved upwards with a sharp ridge. This, in my opinion, allows the bow to be dated between 1810 and 1820. Even in C.W. Knopf's most exquisite bows, the chamfers of the head are small and not evident, sometimes lacking all definition. Conversely, heads by the Tourtes usually have a very well-exposed chamfer.
One of the reasons could be that a wide chamfer would weaken the mortise, which in German bows is mostly close to the back of the head. The length of the stick is 738mm, the maximum length of a Léonard Tourte and much longer than most Dodd bows.

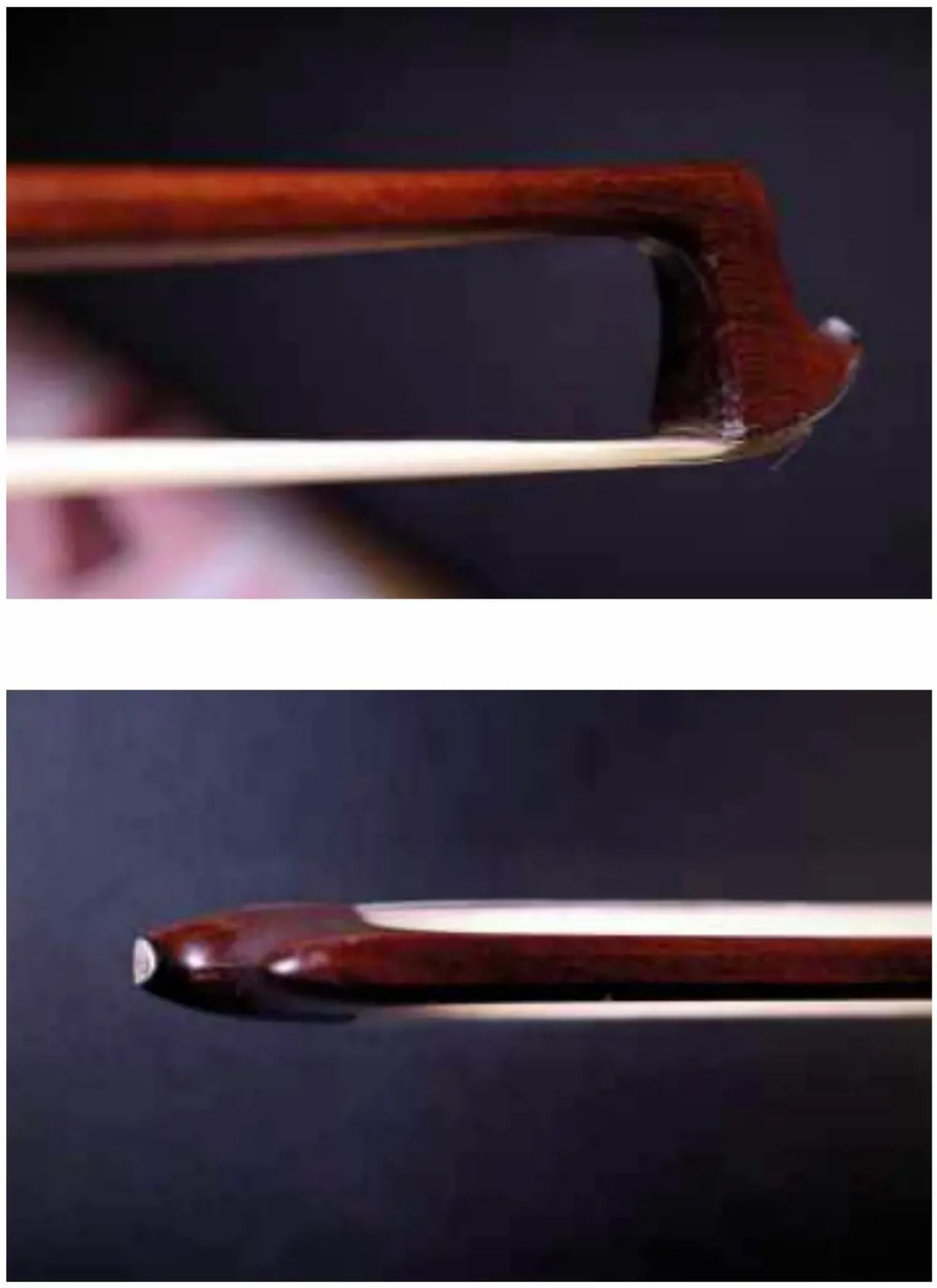
Combined with a mortise placed at the end of the stick, like many F.X. Tourtes, this results in a long playing length, comfortable for legato passages. The mortise under the frog is very carefully chamfered at the ends, and wider than the under-facet of the stick, like old French bows.

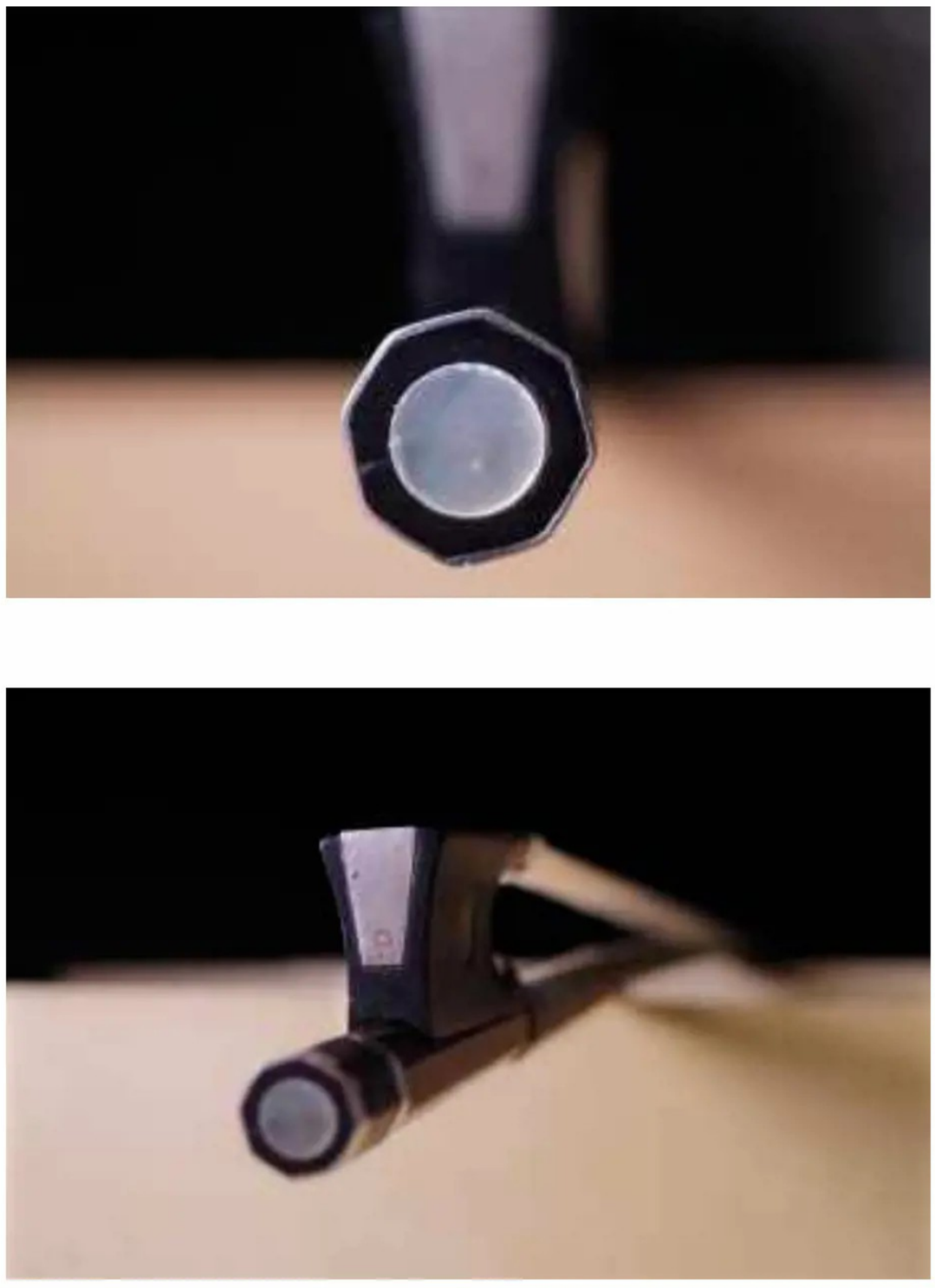
BUTTON

The button of this bow is in three pieces with a wide ebony part: the proportion of some Tourtes around 1790. The outer silver ring is hammered in the same way as all other C.W. Knopf buttons, and pins are not visible.

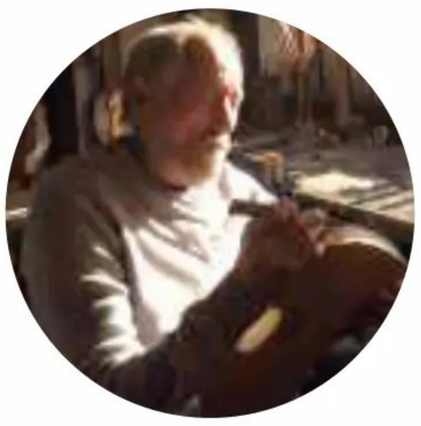
WEIGHT

C.W. Knopf bows tend to be rather strong and heavy but they have a nice elasticity and playability. This bow has a weight of 60 grams with silk lapping. The head is quite heavy, which was common in transitional bows of this period. Cello bows can weigh upwards of 90 grams. ●





Head of a Nicolas Léonard Tourte bow, showing the similarity with the Knopf bow



An alternative rib construction method

An option that can guarantee an accurate overhang at the end of the process

BY ALAN BEAVITT
Luthier based in Scoraig, Scotland, UK

In the course of my making career I have used various ways of forming the ribs: building up on a board, using an external mould, and having full or partial internal moulds. I now use a modified internal mould, which uses wood screws to hold the corner- and end-blocks in place, rather than the usual glued joints.

In the conventional method, the glued joints are broken to free the completed structure from the mould. With this modification I am able to keep the structure on the mould until after it is joined to the back. This facilitates an accurate overhang.

The mould

1 My mould consists of two parts, normally held together with four screws and captured nuts. For a violin mould, one piece is 8mm thick and the other 22mm. There are six holes drilled halfway down, which will accommodate the wood screws. I use self-piloting wood screws with a Pozidriv head, which do not mind being screwed in at an angle.

ALL PHOTOS ALAN BEAVITT

Roughing out the blocks with a bandsaw

2 I start with a 30mm slice from a spruce wedge, and mark out the blocks with templates. For a corner-block I orient the template to have the annual growth rings pointing to a tip, whereas for the top- and bottom-blocks they are at right angles. I use a bandsaw to rough them out.

Attaching the blocks with a wood screw

Marking the outline

Sanding the corner-blocks

3 I attach the roughed-out blocks with wood screws (3a), and then mark out the definitive outline (3b). I use a reciprocating sander to finalise the outline (3c). ▷

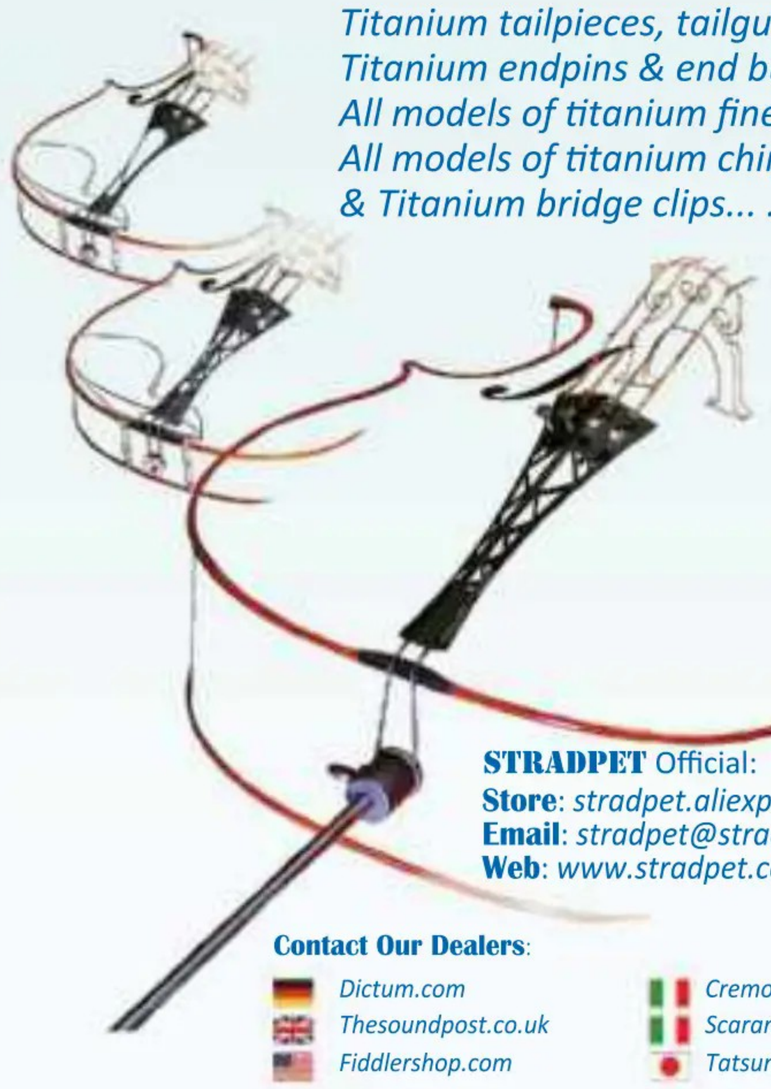
STRADPET®

We are different !

A Full Range of Titanium Accessories

for Violin, Viola & Cello

Titanium tailpieces, tailguts
Titanium endpins & end buttons
All models of titanium fine tuners
All models of titanium chinrest clamps
& Titanium bridge clips... ... etc.



STRADPET Official:
Store: *stradpet.aliexpress.com*
Email: *stradpet@stradpet.com*
Web: *www.stradpet.com*

Contact Our Dealers:

Dictum.com
Thesoundpost.co.uk
Fiddlershop.com
Cremonatools.com
Scaramuzza.com
Tatsunoya.co.jp

WOODEN INLAYS FOR MUSICAL INSTRUMENTS

WOOD & FIBRE PURFLINGS

FOR STRING INSTRUMENTS

www.karin-rost.com

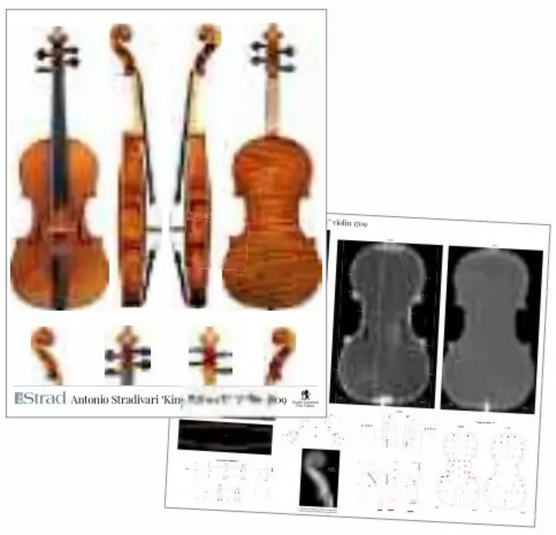
the Strad shop

WWW.THESTRADSHOP.COM

Recent posters in The Strad Shop

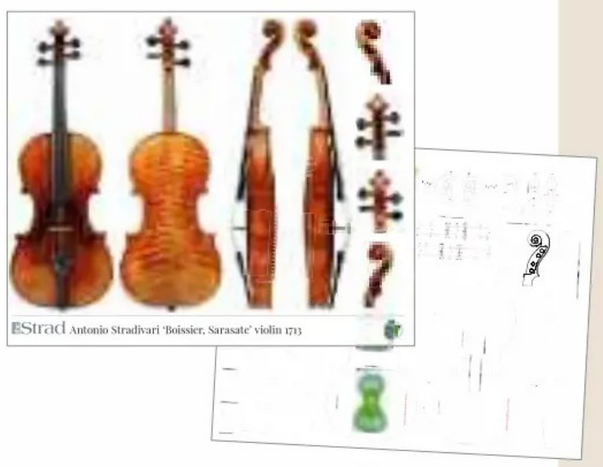
All posters below £22.95 +P&P +VAT

For a limited time only, folded versions of the 'King Carlos IV', 'Harrison' and 'Boissier, Sarasate' posters are also available for the discount rate of £14.95 +P&P + VAT. Visit www.thestradshop.com for details.



A. Stradivari 'King Carlos IV' violin 1734
Made during Stradivari's 'golden period', this is one of the rare examples that is so well preserved that its sound is seldom matched by other violins of the era. The maple back has deep, wide flames descending slightly, which shimmer like water in the light.

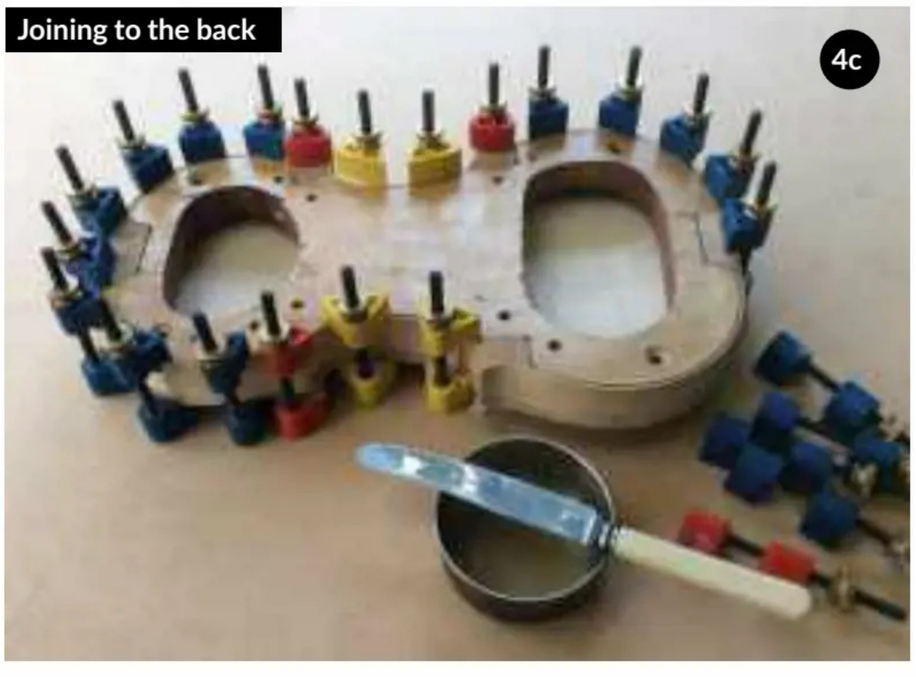
Antonio Stradivari 'Harrison' violin 1694
A perfect example of Stradivari's Long Pattern, the 'Harrison' was for many years the principal performing instrument of Kyung Wha Chung. It is now part of the collection of the National Music Museum in Vermillion, South Dakota, US, and is one of only six Stradivari violins to survive with its original nailed-in neck.



A. Stradivari 'Boissier, Sarasate' violin 1713
Featured in the January 2024 issue, the 1713 'Boissier, Sarasate' is in an excellent state of preservation. Housed in the museum of the Madrid Royal Conservatoire, it has rarely been played since it was left to the music school by its last owner, the Spanish virtuoso Pablo Sarasate.

4 With the sides glued in place, I can remove the thinner section of the mould (4a) and attach the linings using clamps made from wooden clothes pegs turned inside out (4b). The C-bout linings are tucked into notches which are already in place on the corner-blocks.

I can now mark out the rib structure outline on the back plate and, with the back finished, glue them together (4c). There is no need to manipulate the ribs to get the best overhang, and I can glue one bout at a time.



5 Next, I remove the wood screws to release the assembly from the mould and, after fitting the top linings, pare away the excess wood.

6 Here is the completed rib structure. The screw hole in the bottom-block coincides with the end-button hole, so there is just one hole left in the top-block. I am in good company here, as Strads with an original top-block have three nail holes!

MY SPACE

A peek into lutherie workshops around the world

LUTHIER

ANTHONY MORTON

LOCATION

Greensboro, NC, US

I've been working at the Bass Violin Shop for eleven years, and in January I bought the business with my partner Cody Rex, after the founder Bob Beerman decided to retire. He founded the shop in 2001, when the only option for double bass repairs was to take the instrument to Cincinnati or New York! The double bass is a popular instrument in our area, as this part of the country is a melting pot of both European and traditional American music. We see a steady stream of work from classical, jazz, bluegrass and old-time, and bassists of many other genres. That keeps our repair work and customer base very diverse and interesting!

The whole shop is about 140 sq m, and the area in the photo makes up around half of that. The door at the back leads to what we call the 'dirt room', where we have our bandsaw, sanding machines, drill press and anything that makes a real mess. It's a good idea to keep the shop clean as much as we can! There's also an office and a large bass showroom, which takes up most of the rest of the space.

Some basses come to us in a terrible state. In the centre of the room is a bass top on a plaster cast, which arrived at the shop with a sunken top. Someone had 'sprung' the bass-bar, putting extra tension on the top, which had gradually pulled the top inwards, giving it a kind of concave look. Then the other side reacted to it by pushing outwards! It's going to be a long project to get the arching back to normal. Springing the bass-bar was once thought to be good practice, but has become controversial among double bass luthiers in recent years.

With such a large workshop to take care of, and so much work to get through, we're planning to hire another employee. We currently have Rachel, our office administrator, who helps out with a few things around the shop, but we really need someone with some experience, who can hit the ground running.

INTERVIEW BY CHRISTIAN LLOYD

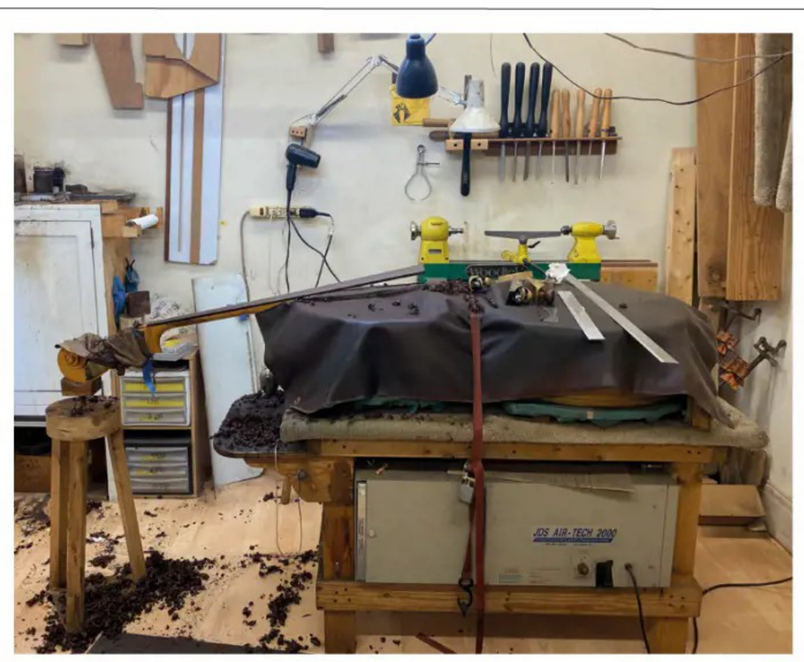
This is the wall of misfit bridges. They all come from basses I've repaired over the years, and eventually the whole wall will be covered in them! Many of them are unique, hand-made and carved from unusual woods such as walnut.

Bass makers need a lot of clamps, as you can see from the bass on the right-hand side. I designed this mobile rack on castors so it can be positioned next to any workbench around the shop. It can hold around 50 clamps at one time.

ALL PHOTOS CODY REX

This is our bow station where Cody does bow rehairs and repairs, and photographs bows for the website or social media. Lighting is very important for each of those tasks, so bright, accurate, and easily movable lamps are at arm's reach.

Right This bass is in the dirt room, where I'm dressing a fingerboard; you can see a large pile of ebony dust under the scroll. It's covered with a leather blanket to protect it from that, as well as wood chips and tools.



Nestled in the foothills of the Appalachian mountains, we are in bluegrass country. Vintage American laminate basses are highly sought after by bluegrass and old-time musicians, so we see a lot of these instruments pass through our shop. This bass is a 1950 Kay M1B.

Basses with flat backs are particularly susceptible to cracks, so I've removed the old ladder-style braces and replaced them with this 'responsive bracing system' developed by the Australian luthier Matthew Tucker. They're made of laminated spruce and cedar, and allow for more movement in the back plate.

New angles on old designs

Luthier **J. Paul Anderson** details an unusual commission from New Zealand, which required an innovative varnish ingredient: pumice

Front and back of 'The Emerald' violin

In late 2023 I completed an unusual commission from Michael Hill, the New Zealand-based jewellery magnate and founder of the eponymous violin competition. He asked for an instrument to commemorate his 55th wedding anniversary, so I named the resulting violin 'The Emerald'. I also made the colour green a recurring theme throughout the instrument – for instance, on the back of the scroll.

I decided on a Cubist-style design for the top, not only because I admire the work of that innovative art movement, but also because I wished to pay homage to Pablo Picasso, who died 50 years ago in 1973. The design was executed with no preconceived ideas, other than to create a 'Cubist-Picasso' motif. Anyone who has made a violin will be intimately aware of the pitfalls associated with varnishing, especially on the spruce of the top plate. The application of varnish on maple is relatively straightforward but creating high-precision lines and shapes on spruce, where the structure and inconsistent density make it much more sensitive, requires careful preparation of the ground coat to avoid colour-bleed from one section to another.

> THE PRIMARY PURPOSE OF VARNISH IS TO PROTECT THE WOOD BUT IT SHOULD ALSO SERVE TO ENHANCE ITS BEAUTY

To mitigate this potential problem, it was imperative for me to find the right ground. I spent much time researching Italian wood-grounding methods and various wood fillers used by makers and painters of centuries past, which could serve to close up the wood pores and achieve a surface finish similar to that of a glass tabletop. As expected, I came across many hypotheses claiming to be the 'true' way the Cremonese masters prepared their wood. One particular method includes the use of volcanic ash. Eager to try but with no volcano in the vicinity, I opted for pumice, which is a product of volcanic activity consisting primarily of silica, obsidian (volcanic glass), various crystals and minerals such as feldspar, augite and zircon.

Precisely how I infused pumice into the wood is a process I will reserve for another time, but it works extremely well as an abrasive and wood filler, a sure way to achieve an ultra-smooth surface. Over the centuries, Cremonese instruments have arguably suffered the ravages of woodworm less than others, partly due to the level of care bestowed upon them. 'The Emerald', however, is laced with volcanic glass so it can be said with certainty that no worm will dine on this violin.

Whether Antonio Stradivari or other historic makers deemed volcanic ash to be an ideal wood filler, the principle of closing wood pores completely prior to varnishing is one of contention. Many makers adhere to the idea that varnish should penetrate the wood and that the surface pores should be left open to relatively high absorption. But if the wood has a mirror-like surface, the light

The ribs around the end-button were given a greenish tinge

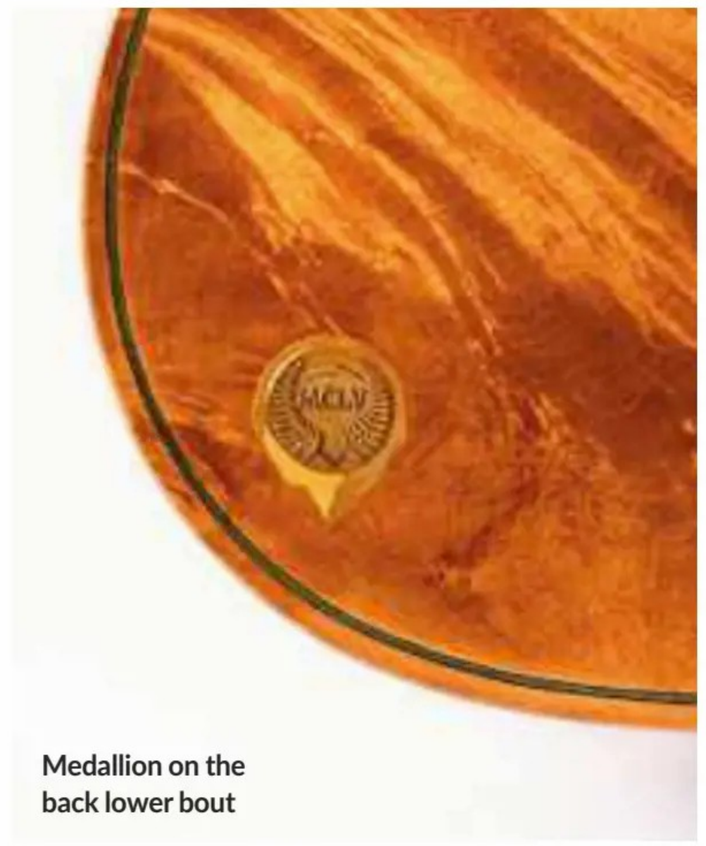
passes through the varnish and reflects back sharply with no or little clarity lost. Conversely, when the surface is uneven, and or with open pores, diffuse reflection can occur, resulting in a dull appearance of the wood beneath the varnish. Over the years I have examined around 150 Stradivari violins and even on the first, fleeting inspection of these masterpieces, one is struck by the extraordinary radiance and shimmering flame of the maple, a quality found in few other makers' work.

Returning to 'The Emerald', I started with the shadow of the tailpiece, boxed in the f-hole above and painted the top left corner gold. The rest naturally fell into place. Picasso often depicted stringed instruments in his paintings, so I put an angle at the end of both the fingerboard and the tailpiece for good measure, to emulate his guitar designs.

The C-bout ribs are embellished with an 'M' and 'C' representing Michael and his wife Christine. The lower rib design around the endpin has no particular significance other than to balance out the emerald-green colouring of the scroll.

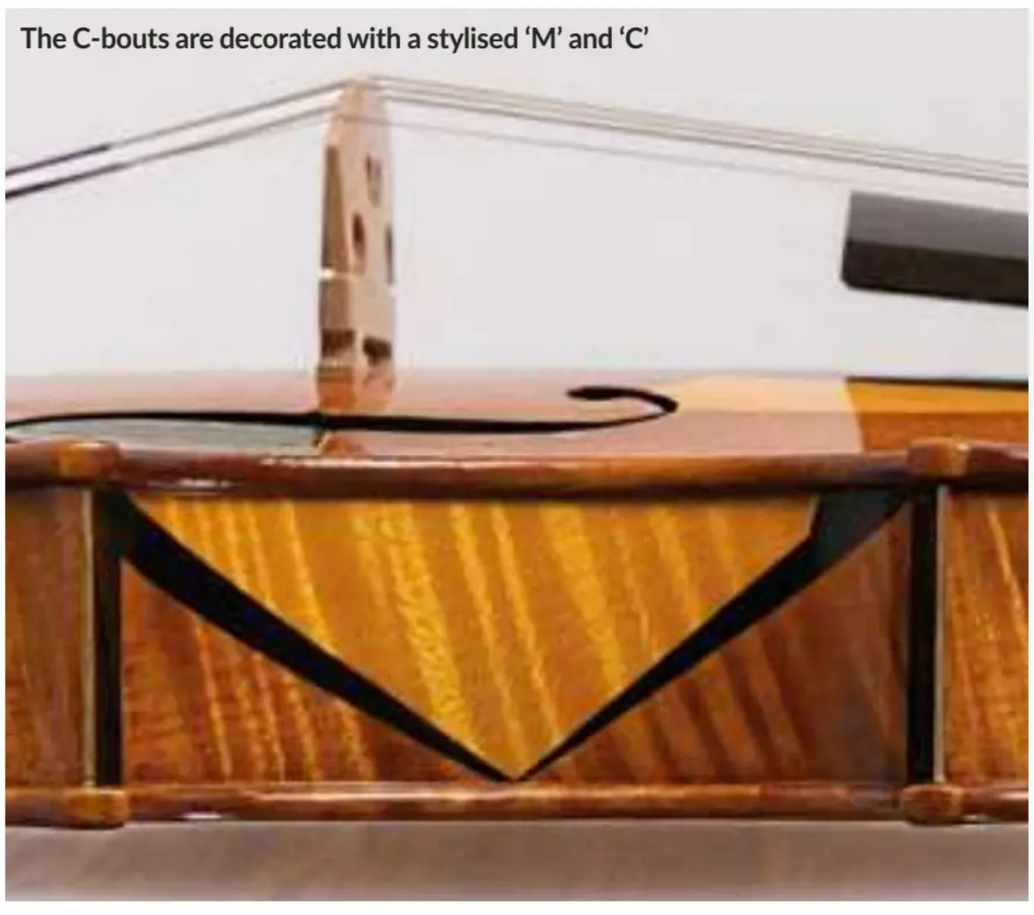
The inlaid feature placed in the lower back is supposed to resemble an old coin. 'MC' stands for Michael and Christine; 'LV' for 55; the boomerang for the Hills Golf Club. The two ferns represent New Zealand's national identity; finally, the 'Dalíesque' dripping egg symbolises fertility and a thread to the abstract theme.

On completing the design work, I added several layers of golden-brown varnish but not before noticing that the infusion of pumice had a hardening effect on the spruce, which may in part account for the vitality of the sound. Before 'The Emerald' departed for New Zealand, the violin was played by a member of the Vienna Philharmonic, who remarked on the exceptionally fast string response and accommodating balance overall.



Medallion on the back lower bout

The back of the scroll has an emerald-green colour



The C-bouts are decorated with a stylised 'M' and 'C'

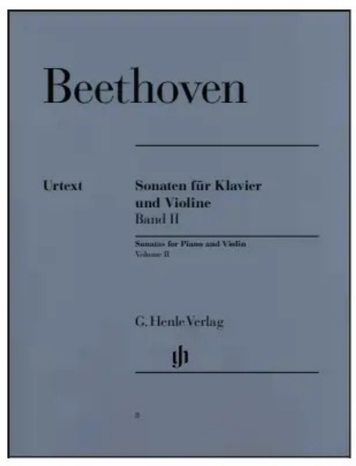
ALL PHOTOS J. PAUL ANDERSON

So far, the critical reception for this violin has been very positive. Consequently, and now that I have an effective application technique, I intend to make a series of instruments, each with its own unique design. Of course, the prevailing trend of antiquing instruments will endure for a long time to come and the old-world varnishing style is a welcome change from the monochrome oranges and reds painted on 20th-century instruments.

If Picasso had designed a violin he may well have placed both f-holes on the same side of the bridge. Although I have no plans to go quite so far off piste, it is sometimes good to fling open the window to new ideas.

MASTERCLASS

BEETHOVEN VIOLIN SONATA NO.8, FIRST MOVEMENT

Violinist **Viktoria Mullova** describes how knowledge of historical style, a sense of spontaneity and precise metronome work are crucial for pulling off this cheeky movement

From Ludwig van Beethoven Violin Sonatas, Volume II Sieghard Brandenburg (Editor) Hans-Martin Theopold (Fingering) Max Rostal (Fingering and bowing for Violin) Urtext Edition, paperbound Violin and Piano with marked and unmarked string parts Order no. HN 8 · ISMN 979-0-2018-0008-0 Printed with permission of G. Henle Verlag, München © 1978

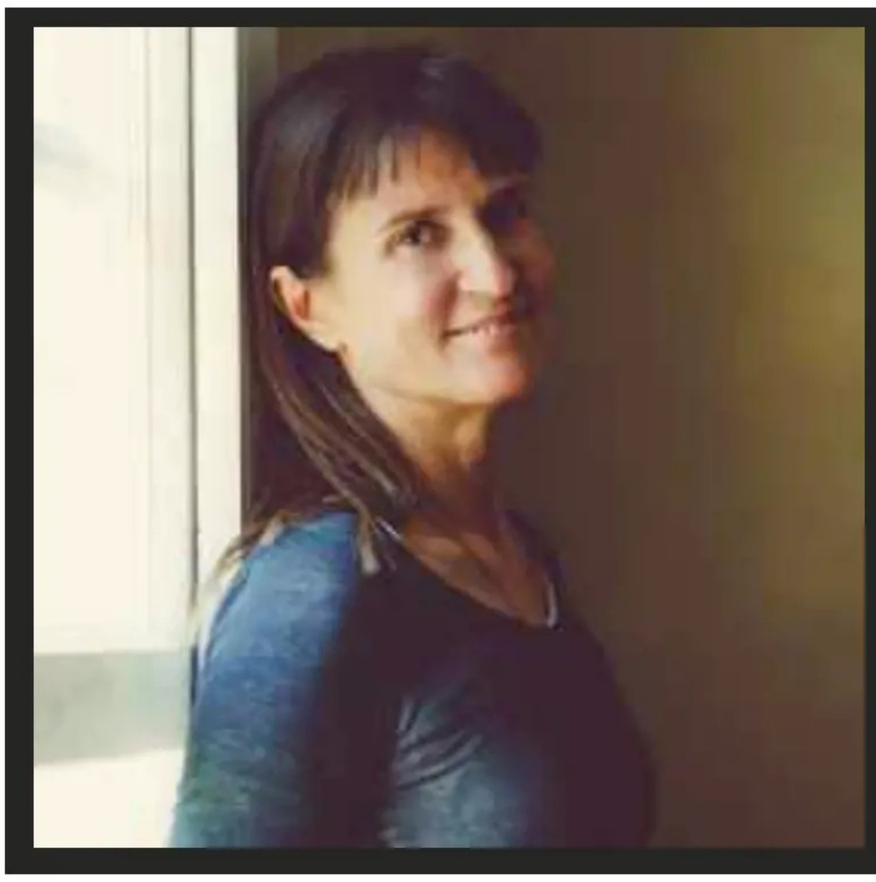
This sonata is new for me. I had previously played the last movement as an encore, but I only started learning the whole work in 2023. I am still discovering more about it. It's important for me to return to pieces because each time I do, I find so many new things – for example, here I am constantly changing the bowing. It's fascinating and exciting how much everything changes and new ideas come.

Choice of strings and a historical approach

On our latest recording, of this sonata, Alasdair Beatson used a fortepiano and I played on gut strings. Ultimately you can play it on either metal or gut strings – for me it doesn't matter what you choose, but first it's very important to learn the context in which this piece was composed and how it was originally meant to be performed. This was a starting point for me. If you try and play it on gut strings and with a classical bow, you immediately understand the style, and can then go on to play on metal strings and transfer over that style of playing. After that, you can even change the bowing or the fingering because you will have that sound in your ears, but the most important thing is to understand the style.

When I play on gut, I make use of lots of open strings; the timbre is wonderful. Open strings have such a beautiful colour and I use them a lot in very fast passages; they make the music sound very bright and resonant, full of air in lyrical passages.

It's essential for each player to find their own fingerings. What might be comfortable in one position for one person might be different for another. For me, choosing my own fingerings is a very important and satisfying process. I like changing my fingerings and bowings not only while I'm learning the piece, but also after I've already



AGA TOMASZEK

THE SOLOIST

NAME
VIKTORIA MULLOVA

NATIONALITY
RUSSIAN–UKRAINIAN–AUSTRIAN

STUDIED WITH
LEONID KOGAN

RECORDS FOR
PHILIPS, ONYX, SIGNUM

'This sforzando is so random and out of the blue. In the end we decided it should sound like a drunken hiccup'

Viktoria Mullova performs Beethoven's Violin Sonatas nos.1, 6 and 8 on her new album with pianist Alasdair Beatson, which will be released on Signum Classics on 3 May 2024. Pre-order the album at bit.ly/43ecXvs

performed or recorded it. I enjoy continually exploring the possibilities of new sounds and articulations.

Characters and contrasts

Usually other Beethoven sonatas start with the melody, but this one starts with a passage that sounds like a rush of wind. I aim for articulation that is clear, light and crisp. It is technically challenging but entirely possible.

This movement is full of joy and sometimes very funny. In this movement Beethoven makes an effect out of just one note, for example the sforzando in bar 8. It sounds so random and out of the blue. In the end, we decided it should sound like a drunken hiccup. You have to play this note three times throughout the movement, so each time I aimed for each one to be different using a variety of ugly sounds, like someone is drunk and not stable.

Bar 28 is like a throwaway gesture. Play it towards the end of the bow, lightly and off the string. It has to sound easy – like you're throwing a ball which then bounces back up.

Remember that the mood is very comical and full of scherzando. There are lots of syncopations, such as from bar 81 onwards, where there are playful bits in the piano part that all seem to be in the wrong place.

The whole movement is full of contrasts; for example, in bar 50 there is real strong Beethovenian drama, but it's drama with a smile because it doesn't take itself too seriously – it's still scherzando. It's like a storm in a teacup!

There are lots of beautiful and gentle places too, such as in bar 42; it's especially important here to highlight the contrast. I learnt from the early years of my career that it's very important to exaggerate. I used to listen to myself when I was younger and I would imagine I was creating lots of contrasts and crescendo. But on hearing a radio recording of a concert, I would be shocked because I almost couldn't hear any difference!

Making musical decisions

I use plenty of consecutive up-bow staccato, for example in bar 2. When it's done closer to the end of the bow, the sound is very light and refined. This means the articulation sounds very equal; if you play down, up, down, up, you lose that evenness.

It's important to remember always to play with direction. The notes should be even and the same length, but with the direction of either a crescendo or diminuendo.

There is no right or wrong, however, because there are so many options. That's the fun of it because you can just be spontaneous on stage. When I'm playing with Alasdair, sometimes he surprises me with what he does on the piano. And then I answer him in a different way too. Because we play together all the time, it feels like improvising, and that way it's never exactly the same. It never gets stale and I never get tired of it.

> 'There is no right or wrong, because there are so many options. That's the fun of it because you can just be spontaneous on stage'

Practise with a metronome

Practising with the metronome really works for me, particularly with Beethoven's music. It's good practice because I discover sometimes that I'm rushing or slowing down without intending to.

Metronome practice will give you the framework and the parameters within which to work; you can then put the metronome away and have the freedom to create music. This way, your interpretation won't be dictated by technique, or the way you heard someone play the piece before.

We chose to take the tempo at ♩. = 108. I found some tempo markings of what people used in the late 19th and early 20th century. One was Czerny-Vortrag, who took it at ♩. = 112. The tempos were so fast, it was almost unplayable! On the other hand, Kreisler took it so slowly, at around ♩. = 96–100. We decided to try out all the tempos and chose a very fast one, because it makes more sense musically.

Bow distribution is so important, especially at times when you end up somewhere you don't want to be and have to readjust without losing time. Going from bar 49 – which is *piano* and where you are playing at the tip of the bow – to the dramatic *forte* of bar 50, you have to change quickly to the part of the bow where you can play *forte* and off the string. There is a difficult passage later in bar 53, which is very fast and has lots of string-crossings. Make sure it is clear and in tempo – there is a tendency to slow down here.

Ensemble with the piano

The violin must join the piano by bar 87. It's quite tricky because the piano is playing sforzando accents, and they are all in the 'wrong' place. When Alasdair and I first used to play this passage, I was always either too early or too late. Then I realised that counting doesn't work because the accents are in a confusing place. Here, you just have to know exactly what the piano is playing and from there, work out how your part fits in context.

The passage at bar 107 needs to be light, clear and *pianissimo* – I use very little bow in the upper part. It's also tricky because it's in a completely different key, with a lot of sharps, so to play it in tune is a challenge. Work out a good fingering that will allow you to play in tune and mirror the gesture of the opening – that 'rush of wind'. ▹

INTERVIEW BY DAVINA SHUM

SONATE

Dem Kaiser Alexander I. von Rußland gewidmet

Komponiert 1802

Opus 30 Nr. 3

Allegro assai

8. *p* *sf* *(f)*

5 *f* *sf* 3

12 *cresc.* *p dolce*

17 *cresc.* *sf*

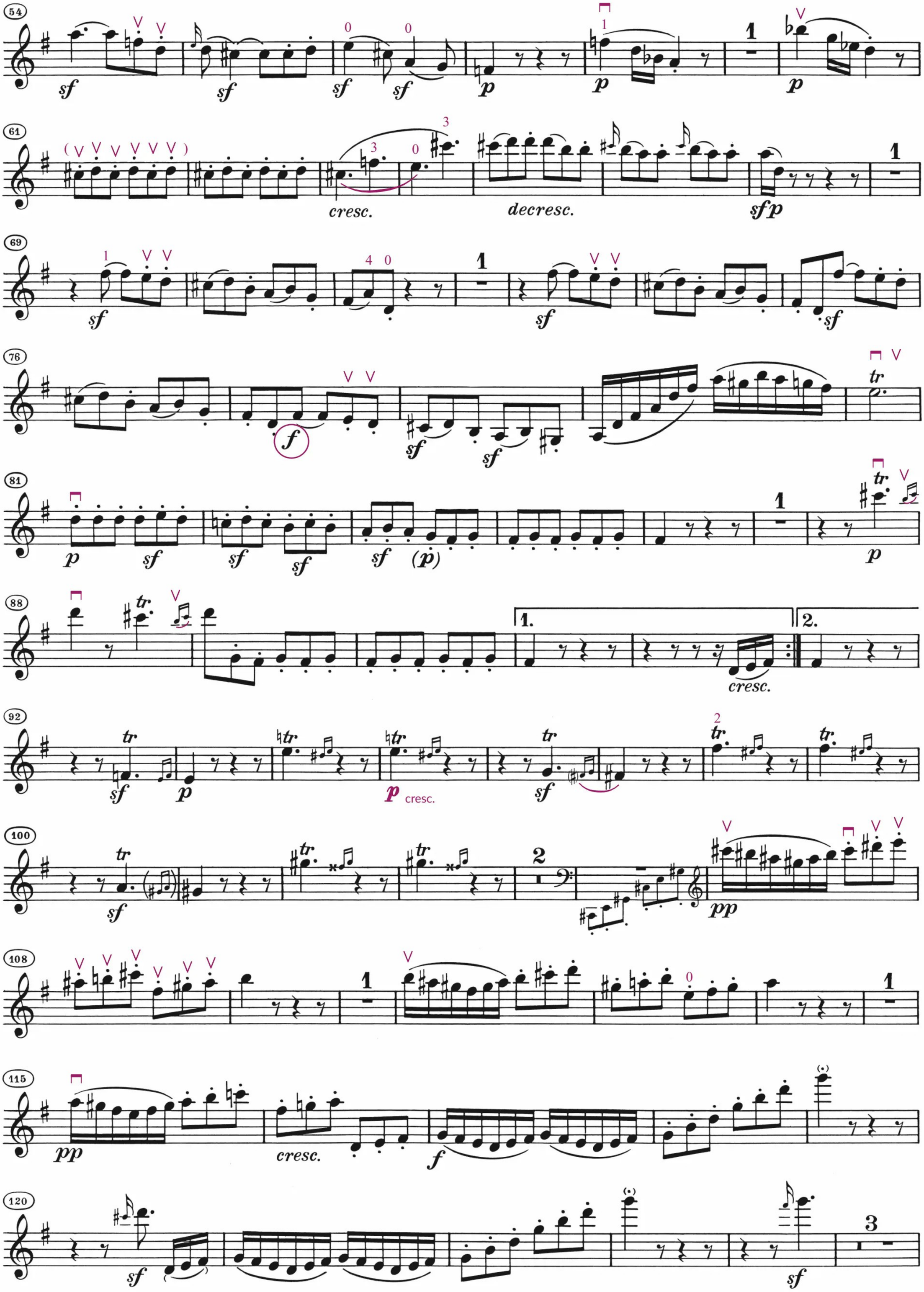
22 *sf* *sf*

27

31 *f* *ff*

36 *pp* *pp* *p* *p*

46 *cresc.* *p* *f*

51 *sf* *sf*

54
sf
sf
sf
sf
p
p
p
61
cresc.
decresc.
sfp
69
sf
sf
sf
76
f
sf
sf
tr
81
p
sf
sf
sf
sf
(p)
p
88
1.
2.
cresc.
92
sf
p
p cresc.
sf
tr
100
sf
2
pp
108
pp
cresc.
f
120
sf
sf
3

New for May

CHANDOS
THE SOUND OF CLASSICAL

CHANDOS

BRAHMS & CONTEMPORARIES | VOL. 1

Brahms: Piano Quartet No. 2 in A major
Le Beau: Piano Quartet in F minor

KALEIDOSCOPE CHAMBER COLLECTIVE

CHAN 20297

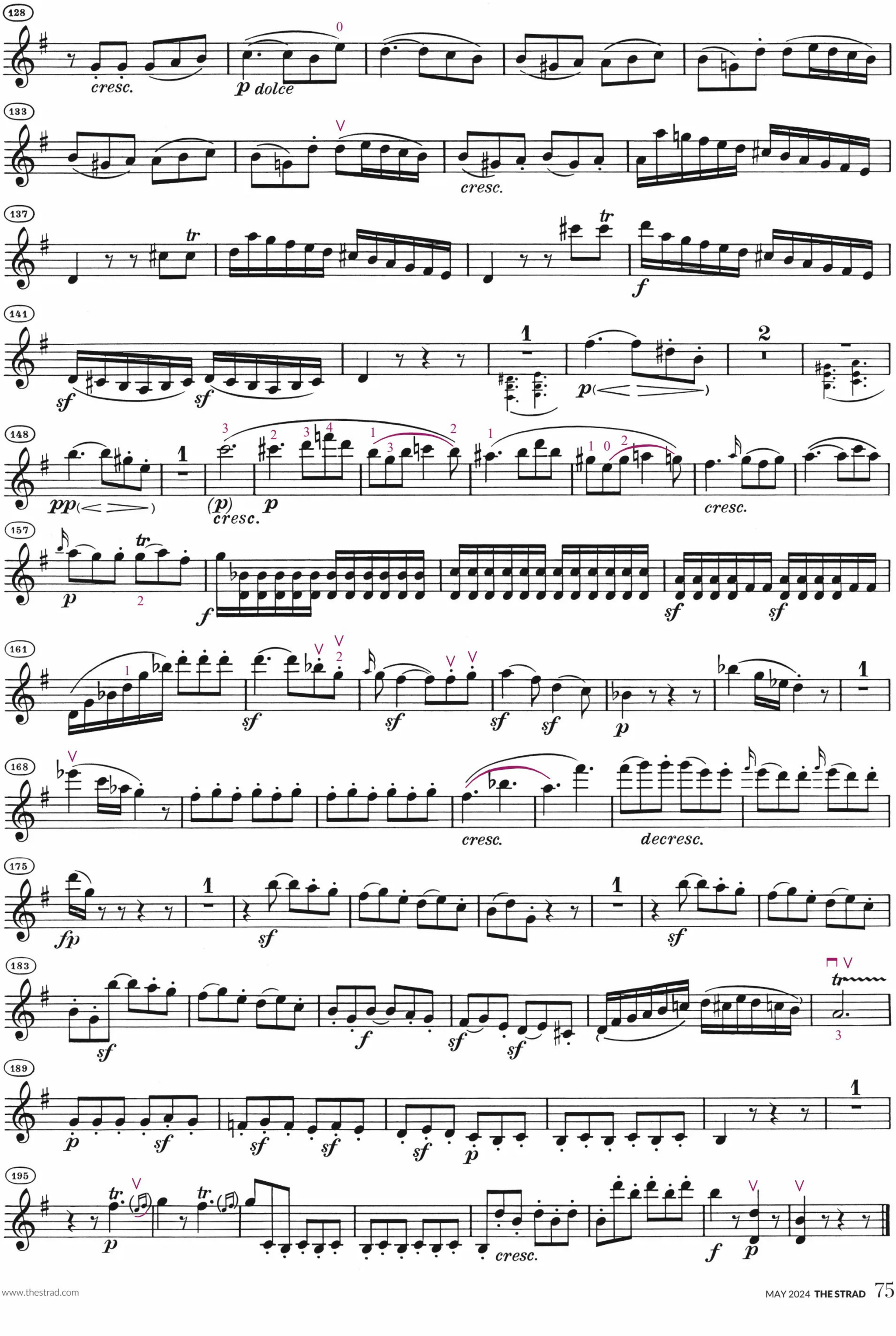
"a sparky, shape-shifting ensemble of starry young musicians"
- The Arts Desk

"exhilarating performances"
- The Times

The Kaleidoscope Chamber Collective's new series juxtaposes piano quartets by Brahms with ones by his lesser-known contemporaries. Here the group couples Brahms's epic A major Quartet with the Piano Quartet of Luise Adolpha Le Beau, a student of Clara Schumann, Lachner, and Rheinberger. Her extensive output covers all genres: the Piano Quartet was composed around 1884 and performed in the Leipzig Gewandhaus that year to great critical acclaim.

WWW.CHANDOS.NET
[MP3 • LOSSLESS • STUDIO • SURROUND]
[CD • SACD]

Spotify · Listen on MUSIC · EUROPADISC CLASSICAL · prestomusic

STAY IN THE KNOW

128
cresc.
p dolce
133
cresc.
137
tr
tr
f
141
sf
sf
1
2
p
148
pp
1
(p)
cresc.
p
cresc.
157
tr
p
f
sf
sf
161
1
sf
sf
sf
sf
p
1
168
cresc.
decresc.
175
fp
1
sf
1
sf
183
sf
f
sf
sf
tr
3
189
p
sf
sf
sf
sf
p
1
195
tr.
p
tr.
cresc.
f
p

TECHNIQUE

Creative fingering

The ongoing quest for new and personal solutions

DAVID DESIMPELAERE

Professor of double bass at the Lucerne School of Music, Switzerland, and the Royal Conservatoire of Ghent, Belgium

BORN
Kortrijk, Belgium

STUDIED WITH
Rinat Ibragimov, Božo Paradžik, Frank Coppieters

TEACHES
ages 18–30

Over recent years I have played a lot of new music, especially by my composer brother Erik. He likes to challenge me and his music has encouraged me to think even more deeply about effective and expressive fingering.

When I return to standard bass repertoire, I find that many of the solutions I have devised for his music are useful in this context too. Historically the bass has not habitually been considered a solo instrument, partly because of its register and partly because the distances we have to cover are huge. So, do we go for big shifts on one string as has been customary, or do we play higher up the fingerboard where the distances between the fingers are smaller?

When students first play to me, they have often chosen to shift large distances. As a consequence, their intonation is unreliable, and there are audible glissandos and portamentos within the shifts that get in the way of the musical line. I find that they also choose slower tempos to facilitate their shifting. If this is the case, I encourage them to reconsider their fingering choices to include as few shifts as possible, depending on the music and the context.

THE MINDSET

- Approach each string as an equal in terms of tone quality and ease of playing (with suitable bow technique this isn't a problem)
- Treat each left-hand finger as equal in terms of tone, colour and agility (in high positions this includes the thumb but not the little finger, which isn't usually used except as a support for the third finger). Use the thumb as an expressive finger (and one that uses vibrato).
- Be open-minded about your finger position (curved or flatter on the finger pad) because both are useful in certain contexts
- Consider playing higher on a lower string to avoid shifting
- Think about the total distance you have to cover within a passage, then make sure that your fingering helps you cover it as gradually as possible (this will often mean using higher positions on lower strings where the distances are smaller)

GUIDING PRINCIPLES

THE SET-UP

- It is very important to play with the ideal string length for your hands (if it is too small the distances between notes in high positions become too tiny). Experiment with different basses to find what is right for you.
- I favour strings with very low tension that aren't too thick, with a direct sound (I use hand-made silk-core strings made by Gerold Genssler, or Pirastro Perpetual – something between jazz and classical strings). These allow me to play much faster and to use less effort in high positions.
- I don't see the double bass as a transposing instrument. If I tune my bass other than in 4ths (for 20th-century music) I don't think in positions; instead, I think in intervals and scale patterns

SABINE DEKNUDT

and read in real pitches, which means it is easier to change between tunings. I like where possible to have the interval of a 5th between my two bottom strings, as this helps the resonance of the instrument.

- Support your playing in high positions by learning to play in a resonant way with less bow speed (allowing you to find a more direct sound on lower strings). To do this you don't need to play nearer the bridge necessarily.

SHIFTING

- Avoid unnecessary shifts; where possible use crab technique as advocated by François Rabbath
- If you have to shift, try to do so while you play open strings or harmonics wherever possible, so that you don't hear a portamento. Use approximately double the bow weight and reduce the bow speed to disguise the different sonority of the harmonics; it isn't necessary for the contact point to get nearer the bridge.
- Avoid one shift coming directly after another
- Support the shifting finger where appropriate with the preceding finger (for example, if you shift on the first finger support it with the thumb). In certain contexts, you might want to use more or fewer fingers as support.
- When you shift on the third finger to a higher position, it is sometimes useful to place your little finger on top to support it, rather than use the second finger (this can free up the vibrato)

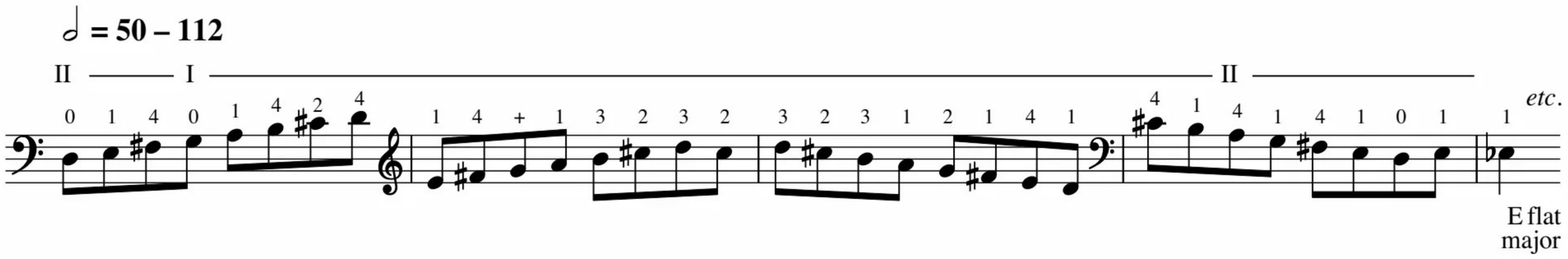
THUMB POSITION

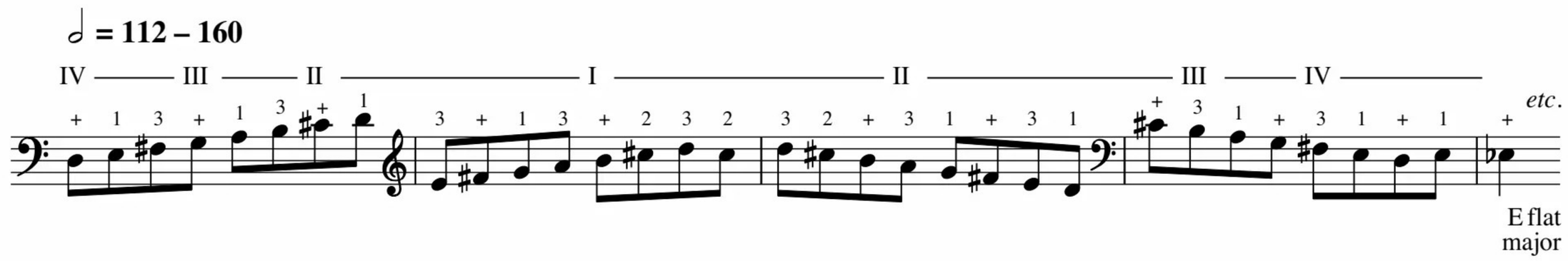
- In thumb position I like to start with the three positions devised by Francesco Petracchi (chromatic, semi-chromatic and diatonic position, see Further Materials on page 77), then to use many others as standard, including those that extend the hand further than a 4th. This way, many shifts can be avoided.
- Favour the chromatic position where the context allows, especially in fast passages, as it is the most natural position and the easiest on the hand.
- In fast passages, only use the diatonic position as a returning position in the diatonic scale
- In thumb position, crab technique is particularly useful because this way it is possible to cover an octave without shifting. To get a feel, please view bitly.ws/3eBs4

EXERCISES

- Practise scales both with curved and flat fingers so that you are familiar with both
- Choose a scale and work out different fingerings for different tempos (the faster the scale the less distance you should cover). See **exercises 1** and **2** (fingerings for a double bass with standard tuning in 4ths – G, D, A, E). Make sure that you are familiar with the position of all the harmonics on your strings.

EXERCISE 1 D major scale exercise shifting mainly on one string (at a slower tempo)



EXERCISE 2 D major scale exercise across all strings, covering less distance overall (at a faster tempo)

REPERTOIRE

The idea behind this fingering of bars 5–12 of the Bottesini Concerto no.2 (**example 1**) is to avoid difficult shifts and unnatural hand positions, only shifting where there is most time and where it is musically the best option.

I choose to play bars 21–40 of the Koussevitzky Concerto on one string avoiding audible shifts by using crab technique, harmonics or the thumb. Only in bar 37 (**example 2**) do I choose a portamento effect in the B to E shift, for musical reasons. ▷

PIRASTRO KorfkerRest® LUNA®

The ultimate in sound and comfort

Stay tuned

Feather light

only 32 grams

Instantly comfortable and featherlight

Simple click-system for easy and secure size adjustment

Outstanding freedom and integrity of sound

pirastro-shoulderrests.com

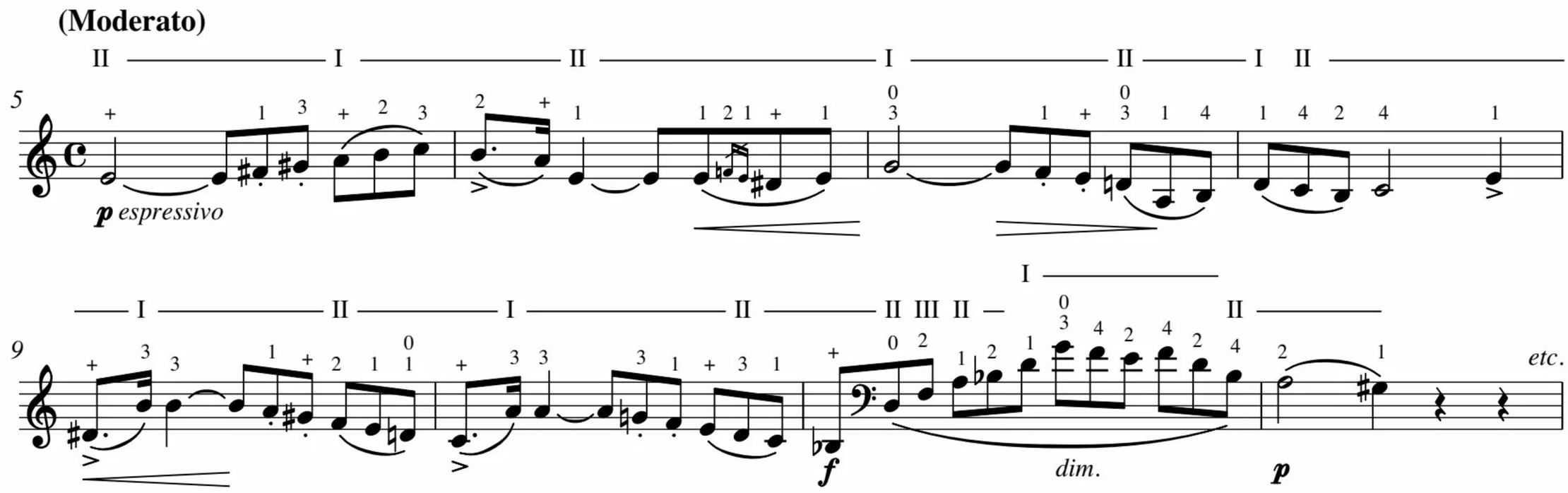
SEIT 1798

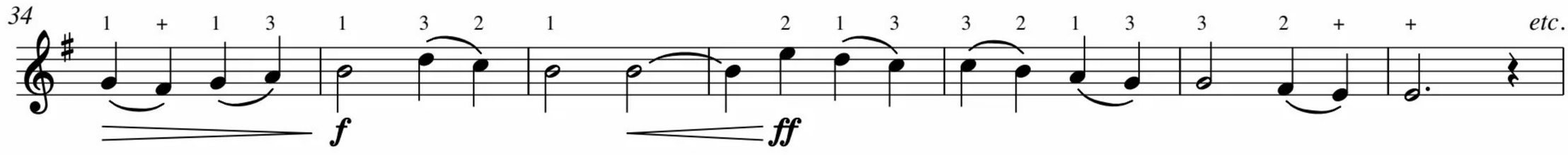
PIRASTRO®

MUSIKSAITEN

Strings Handmade in Germany

www.pirastro.com

EXAMPLE 1 Excerpt from the Bottesini Concerto no.2

EXAMPLE 2 Excerpt from the Koussevitzky Concerto



IN YOUR PRACTICE

- Singing is always a good place to start. Find the musical line and this will guide you to make decisions about fingering.
- Practise your scales and arpeggios in two ways; entirely with curved fingers, then entirely with flat fingers. You need to be flexible so that you can use what is appropriate for the context.
- Agility of the left hand and its coordination with the right hand are really important and should be constant
- Keep thinking and looking for what you can do to improve. Good listening skills are essential, as they will guide you and often inspire you to further experimentation.

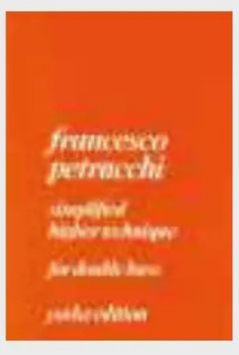
TIPS FOR TEACHERS

- Check that your student has the appropriate size bass (strung with strings that aren't too high in tension)
- Encourage students to sing their music (if they are shy, they can do this in the practice room)
- Ask them to work out their own fingerings, then discuss the pros and cons with them (focusing on what impact the fingering has on the sound)
- Teaching agility in the left hand is important, so that students have all options available to them (include thumb vibrato, which some students have never considered)
- Finding good fingering solutions comes with time; help students build their experience
- If students practise a fingering over and over again and it is still lacking, stop, reconsider the basics and decide whether you need to search for an alternative

INTERVIEW BY NAOMI YANDELL

FURTHER MATERIALS

Nouvelle technique de la contrebasse by **François Rabbath** is extremely useful, especially Volume Three, which discusses crab technique.



Simplified Higher Technique for Double Bass by **Francesco Petracchi** is another very valuable resource.

NEXT MONTH
Violinist Nicolas Dupont on practising in 5ths

Reviews

Your monthly critical round-up of performances, recordings and publications

CONCERTS

New York

Paul Huang, Mika Sasaki and Paul Canellakis bringing beauty to Saariaho

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER
ROSE STUDIO 18 JANUARY 2024

The New York premiere of Jessie Montgomery's *Musings* for two violins is easily my new favourite work of hers and was spectacularly performed by CMS violinists Paul Huang and Danbi Um. Each of the six movements was delightful in its own way but throughout them all a Bach-like elegance and controlled sophistication took precedence. Huang and Um played with such resonant sound that it often sounded like more than two violins, and yet their ensemble was so well matched that simultaneously they seemed as one player.

Lera Auerbach's powerful Violin Sonata no.2 'September 11' followed, and Um – now with pianist Mika Sasaki – captured well its intensity and force. Disconnected episodes depicting shock and grief interrupted each other, interspersed with lyrical passages. The virtuosic cadenza was especially powerful and the duo's committed performance was intense and often jarring but never ugly despite its subject matter. Composer Chris Rogerson spoke about his trio for two violins and piano, *Afterword*, explaining its connections to Jessye Norman; it did indeed have a broadly nostalgic and elegiac feeling, and I admired his ability to marry pain and beauty in music. Kaija Saariaho's piano trio *Light and Matter* closed this imaginative programme of new music. This was a piece filled with extended techniques and non-traditional textures and, while this was perhaps the least lyrical offering here, Sasaki, Huang and cellist Nicholas Canellakis brought beauty and sensitivity to the score.

LEAH HOLLINGSWORTH

CHERYLYNN TSUSHIMA

THIS MONTH'S **RECOMMENDED RECORDINGS**
Our pick of the new releases

Trio Zimbalist impresses in an unconventional programme
PAGE 84

Tim Posner: a cellist on the up
PAGE 87

Daniel Rowland offers a new take on a Richter classic
PAGE 90

To browse through more than a decade of *The Strad*'s recording reviews, visit **www.thestrad.com/reviews**

APOLLON MUSAGÈTE QUARTET

WEILL RECITAL HALL, CARNEGIE HALL 7 FEBRUARY 2024

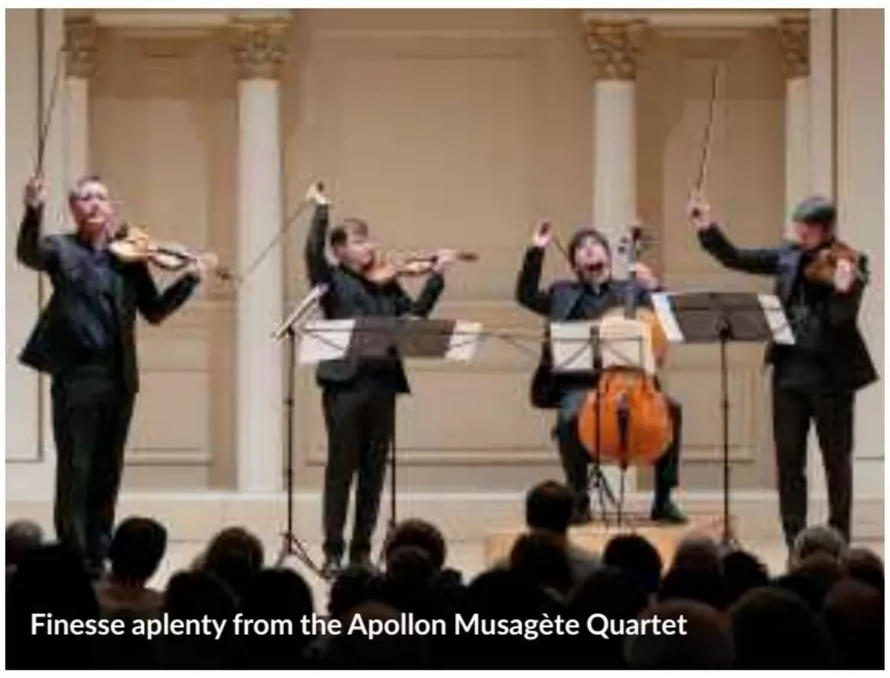
The Apollon Musagète Quartet demonstrated power in its delicate, understated approach at Carnegie Hall, performing Schubert's *Quartettsatz* with impeccable ensemble and quiet strength. The flautando opening made it almost difficult to hear the melody, but eventually the sweet sound of the first violin simply floated above the accompanying triplets.

Dvořák's E flat major Quartet (no.10) followed, again featuring a stunningly beautiful blend of sound from the lower three voices with the first violin prominently displayed on top. While I would have preferred a stronger bass and more conspicuous inner lines, the group's overall poise and sophistication made for a compelling performance. The finale was performed with great energy and clarity – fast string crossings always clean and clear.

Schubert's E flat major String Quartet D87 followed the interval in much the same manner: expressive playing, thoughtful shaping and impressive exploration of the softer dynamics throughout. The minor-key Trio had an otherworldly beauty and the final Allegro was played with thoughtful direction.

Shostakovich's powerful String Quartet no.8 closed the evening and brought with it a wonderful contrast to the restraint of the first three works. The depth of intensity was perfect for the dark agony of the opening Largo and the Allegro was fiery without sacrificing sound quality. It was gratifying to hear the group really dig in and play with a deeper sound, and a grittiness that was powerful but never ugly. The finale was as heartbreaking as it should be.

LEAH HOLLINGSWORTH



JENNIFER TAYLOR

Finesse aplenty from the Apollon Musagète Quartet

AUSTIN WULLIMAN (VIOLIN) JACK QUARTET, ALEC GOLDFARB (ELECTRIC GUITAR)

ROULETTE, NYC 15 FEBRUARY 2024

As a violinist in the intrepid Jack Quartet, Austin Wulliman has been at the forefront of presenting 21st-century composers – and now he can add himself to that list, with *The News from Utopia*, his album released in 2023. To celebrate the project, Wulliman performed portions from the recording live, with expert assistance from his Jack colleagues – Christopher Otto (violin), John Pickford Richards (viola) and Jay Campbell (cello) – plus Alec Goldfarb on guitar.

While the processes Wulliman deployed are a trifle complicated to describe here, suffice to say that they involved recorded samples of his own violin work, special effects such as digital reverb, and a panoply of additional electronic effects, occasionally expanding the notated material from the album, creating a unique presence for the live performance.

Gently flickering surfaces barely concealed sophisticated layers of sound beneath. Throbbing tones might have been hordes of crickets, flying through fuzzy microtonal clouds, or subatomic particles given microphones to document their collisions. If the means were complex, the actual listening was compelling.

Among many striking moments was *Blink* (2020), with video images by Iván Decoud, an artist and composer based in Buenos Aires. With Goldfarb added to form a quintet, the ensemble created shimmering textures that seemed to dissolve on stage, while a screen above offered abstract patterns, sandy beaches and birds (and their observers): perhaps nature was being reinterpreted, transformed into electronic pulses. As an ensemble at the forefront of the cutting edge, the Jack players exuded a naturalness as if they were pulling out a well-rehearsed array of Haydn.

BRUCE HODGES

JAN VOGLER (CELLO) AMANDA GORMAN (POET)

ISAAC STERN AUDITORIUM, CARNEGIE HALL
17 FEBRUARY 2024

What do a brilliant young poet of today and a brilliant composer of four hundred years ago have in common? More than you would think – as I discovered at Carnegie Hall, where Amanda Gorman

An inspiring evening with Amanda Gorman and Jan Vogler

and Jan Vogler presented an unforgettable and stimulating evening, combining recitations of Gorman's poetry interspersed with movements from Bach's Solo Cello Suites. While there didn't seem to be a direct relationship in terms of content, the clarity and rhythmic intensity of Gorman's diction correlated directly with Vogler's sense of articulation and bow use in the Bach. This was especially notable in the Prelude of the G major Suite, while the Allemande from that suite seemed inspired after Gorman's reading of 'An Ode We Owe'. He performed the C minor Suite scordatura as written, and the Prelude began so fast I couldn't catch my breath or sink into the darkness of the key, although the fugue was quite stately and better paced. The Sarabande was truly beautiful and as I listened to Gorman's 'New Day's Lyric' that followed, it struck me that her smart wordplay was not dissimilar to Bach's academic fugues – both artists masterful in their approach to form and nuance.

After the interval came Bach's C major Suite: the Prelude was faster and less introspective than I would have liked, the Sarabande also seeming rushed, perhaps in response to Gorman's almost breathless recitation of her infamous 'The Hill We Climb'. The encore was the jewel of the evening – Gorman recited 'What We Carried' (again) while Vogler played the G major Prelude – this was true chamber music, the cellist masterfully timing tops of chords and phrases to match her breaths.

LEAH HOLLINGSWORTH

Philadelphia

JOSHUA BELL (VIOLIN) PHILADELPHIA ORCHESTRA/CHRISTOPH ESCHENBACH

VERIZON HALL 16 FEBRUARY 2024

Perhaps the sweetest moment in Joshua Bell's trio of desserts was his encore, when he announced that he would play with Philadelphia Orchestra principal harpist Elizabeth Hainen, who was a classmate at Indiana University's Jacobs School of Music. Together they offered an arrangement by Nathan Milstein of Chopin's Nocturne no.20 in C sharp minor op.posth., which worked effortlessly – touchingly – in the altered instrumentation.

Before that – provoking the audience reaction that prompted the encore in the first place – was a bravura reading of Vieuxtemps's Violin Concerto no.5, a rarity, at least in the US. Cast in three movements that are played without pause, the work offers operatic drama for the soloist – especially a lengthy, storybook cadenza at the end of the first movement, which Bell navigated with a novelist's focus and occasional snatches of fire. He and Christoph Eschenbach seemed entirely at one in their outlook, buoyed by the resplendent orchestra.

Bell began his half of the afternoon with Chausson's *Poème*, which fully exploited the mellifluous tone of his 1713 'Huberman' Stradivari, especially in the idyllic solo sequences. After the interval came Brahms's First Symphony, with Eschenbach coaxing faster tempos in some places, and associate concertmaster Christine Lim on rapturous form in the solos. For those moments when Brahms asks a single violin to take flight over the ensemble, Lim soared like a dove.

BRUCE HODGES

London

INBAL SEGEV (CELLO) LONDON PHILHARMONIC ORCHESTRA/OKSANA LYNIV

ROYAL FESTIVAL HALL 9 FEBRUARY 2024

Martinů and Richard Strauss made music of lasting value in the aftermath of war, with the *Memorial to Lidice* and *Metamorphosen*. More frequently, composers have struggled to process their feelings as a direct response to conflict (compare the Seventh and Eighth Symphonies of Shostakovich). The Ukrainian composer Victoria Vita Polevá was moved to write her Fourth Symphony by the Russian invasion of her homeland, having fled Kyiv for Poland and then Switzerland. In exile, she has produced a 20-minute unbroken elegy for cello and large orchestra, subtitled 'The Bell'.

Inbal Segev was the committed soloist at this UK premiere just as she had been for the first performance last autumn in Dallas. While Segev struggled at times to make herself heard over a slowly shifting, cloudy mass of stepwise tonal chords and heavy tolling chimes, her tone retained an impressive core through long stretches of high-lying but directionless recitative. Beyond the immediate context of tragedy, the symphony stands in a line of orchestral threnodies by Polevá such as *Ono* (2004) and *Null* (2006), both comparably portentous.

CHRIS LEE

Electrifying Shostakovich from Pablo Ferrández and the LPO

Her compatriot Oksana Lyniv lifted the spirits after the interval with a superbly pointed account of Dvořák's Eighth Symphony, eliciting first-class playing from the LPO.

PETER QUANTRILL

SILESIAN QUARTET, MATS LIDSTRÖM (CELLO)

WIGMORE HALL 19 FEBRUARY 2024

Founded more than 35 years ago, the Silesian Quartet continued its promotion of music from its Polish homeland in this Wigmore Hall recital.

Mieczysław Weinberg was born in newly independent Poland in 1919. The bleak opening movement of his 1957 String Quartet (the seventh of 17) – with a long-arching but spare melody – was movingly played by first violinist Szymon Krzeszowiec, combining vulnerability (using sparing vibrato) with a fetching sweetness of tone. In the 'dance of death' second movement, the supporting pizzicato rhythm was precise but with a beguiling soft edge; and in the middle section of the finale the Silesian drew great tension from textural complexity and harmonic dissonance.

Lutosławski's 1964 String Quartet opened (again by Krzeszowiec) with tightly shaped short gestures and dynamic markings scrupulously observed. There was concentrated focus throughout, not least in the quick-cut contrasts of material and texture.

Witold Maliszewski moved from Ukraine (then part of the Russian Empire) to Poland in 1921. For his 1904 String Quintet the Silesian was joined by cellist Mats Lidström. The idiom is much more conservative, but the five players allowed its Romantic vein to bloom and offered a spirited scherzo. Lidström fitted in seamlessly, matching his fellow players' individual flair, as well as blending in with them.

EDWARD BHESANIA

PABLO FERRÁNDEZ (CELLO) LONDON PHILHARMONIC ORCHESTRA/ KARINA CANELLAKIS

ROYAL FESTIVAL HALL 21 FEBRUARY 2024

On the day the London Philharmonic Orchestra announced that Karina Canellakis's contract as principal guest conductor had been renewed for a further three years, they appeared together in a concert contrasting a Russian first half with Brahms's Fourth Symphony in the second. The opening Prelude ('Dawn on the Moscow River') from Mussorgsky's *Khovanshchina* unfolded with a keen narrative quality, beautifully balancing richness and definition.

Pablo Ferrández was the fourth prize winner at the 2015 International Tchaikovsky Competition and proved an assured interpreter of Shostakovich's Cello Concerto no.1 in E flat major. There was plenty of bounce to the bow in the opening of the first movement and Ferrández attacked his second entry with great emotional power. The LPO strings oozed warmth in the dark opening of the Moderato, after which Ferrández managed to combine lyrical radiance with deep uncertainty. His theme in harmonics, icy and precise, with celesta responses, was eerie in the extreme. The following cadenza movement was compelling and the dramatic high point, after which orchestra and soloist vividly projected the grotesquerie of the finale.

Brahms's Fourth brought an ideal, modern – or at least newer-style – approach. Given there was no skimping on lyricism, the lines and textures were remarkably transparent and the forms pliable. On this showing, the continuing LPO/Canellakis partnership should reap attention-grabbing musical rewards.

EDWARD BHESANIA

COURTESY LPO

Reviews

RECORDINGS

AUERBACH Piano Trio no.1
DVOŘÁK Piano Trio no.4 'Dumky'
WEINBERG Piano Trio
Trio Zimbalist
CURTIS STUDIOS PLAT21970

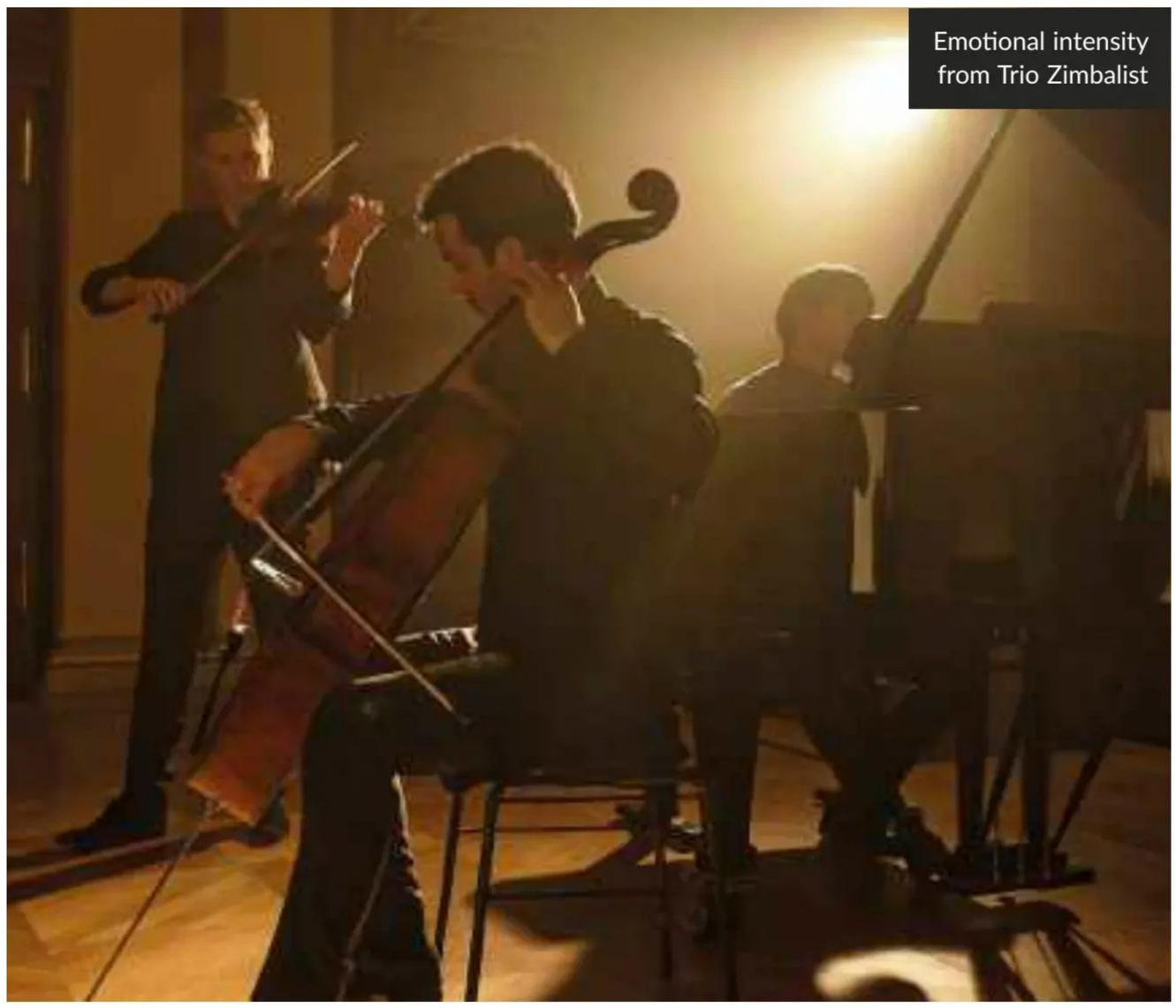
Performances to sit alongside the finest in this enterprising programme

I applaud the wide range of sound, colour and dynamics that the Trio Zimbalist brings to its clearly recorded and highly charged performances. The programme is imaginative and illustrates a palpable connection with Bachian part-writing in the Prelude to Lera Auerbach's impressive First Trio and the Prelude and Aria from the Weinberg Trio. Auerbach's work dates from 1991, after she had left the Soviet Union, and the second-movement Andante lamentoso has some dark moments which possibly reflect the toll of living under an oppressive regime. The musicians deliver an eloquent and sensitive performance here and in the Presto finale their sharply etched virtuosity comes to the fore.

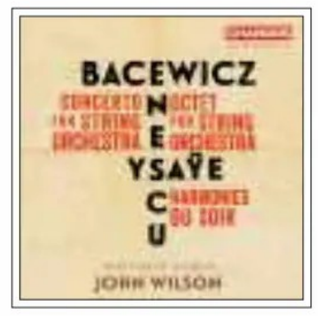
The first-rate quality of Weinberg's Trio of 1945 is finally being recognised: this performance ranks with the finest currently available. The Trio Zimbalist evokes the dark shadows of war with a tangible rawness manifested, for example, in the piano's ferociously articulated low gunfire notes in the Toccata. But there is room for more reflective and lyrical emotion too, especially in the third movement.

The performance of the 'Dumky' Trio displays an instinctive feeling for Dvořák's folk-inflected language. A sparing use of vibrato creates some leaner textures than in some other recordings, allowing the musicians to coax a wide spectrum of moods and colours from the music.

JOANNE TALBOT



Emotional intensity from Trio Zimbalist



BACEWICZ Concerto for String Orchestra
ENESCU Octet (arr.string orch)
YSAŸE Harmonies du soir op.31
Sinfonia of London/John Wilson
CHANDOS CHSA5325

A typically classy offering from this crack ensemble

This latest release for Chandos is yet another routine one for the Sinfonia of London under John Wilson. For this we can only be grateful, since the routine is seemingly to present exciting repertoire in fervent performances, captured in brilliant sound.

Enescu's astonishingly assured Octet, written (like Mendelssohn's) while he was still a teenager, benefits here from being upscaled, maintaining a chamber-like ensemble but gaining in momentum and coherence, of which the composer would surely have approved. Its cyclic themes circle in shifting hues, and Wilson takes the *Extrêmement vite* marking at the close of the second movement at face value – to thrilling effect. The expansive slow (third) movement avoids sagging, thanks to a gently supportive pulse.

Bacewicz's Concerto for String Orchestra is a blazing piece combining modernism and neo-Classicism and benefits from the dynamism and vitality of these players. Another rarity, Ysaÿe's *Harmonies du soir*, receives a lush performance that revels in the work's headily perfumed counterpoint. With material of such density and playing of such intensity, this is a release maybe best enjoyed in courses rather than consumed in one sitting, but it's certainly one to be savoured.

EDWARD BHESANIA

VICTOR JELINEK

To browse through more than a decade of *The Strad*'s recording reviews, visit **www.thestrad.com/reviews**

C.P.E. BACH Concerto in B flat major **GRAUN** Concertante in C minor; Concerto in E flat major
Mathis Rochat (viola) Stephen Waarts (violin) Camerata Schweiz/Howard Griffiths
CPO 555 613-2

Sympathetic reworkings for the viola prove most persuasive

Wonderfully blended playing from the Schumann Quartet

Both Carl Philipp Emanuel Bach and Johann Gottlieb Graun were members of Frederick the Great's court orchestra in mid 18th-century Berlin as, respectively, harpsichordist and leader. An unusually large number of viola compositions were written at the court of that ardently arts-loving monarch, a sure sign that an excellent player must have been at hand, perhaps Graun himself. Not unexpectedly, both composers cultivate the *empfindsamer Stil* ('sensitive style') favoured by Frederick: somewhat schematically built melodic material proceeding over a pounding bass line, enlivened by aching dissonances.

Bach's concerto – in its original form a rather high-lying cello piece – lends itself very well to performance on the viola, Mathis Rochat's arrangement making do with just an occasional octave transposition. Rochat's infectiously enthusiastic playing follows historically informed practice. His varied use of vibrato is a constant joy, as are his crisp spiccato and endlessly inventive phrasing (listen out for some discreet left-hand pizzicato in the second movement's cadenza). Stephen Waarts proves a like-minded partner in Graun's *Concertante,* a large-format piece that also exists in a version for viola da gamba which I suspect to be the original one. Graun's concerto is certainly an original viola work, its passagework tailored for the instrument, concentrating on effective passages of bariolage rather than excursions into the highest register.

These warmly recorded interpretations are lovingly supported by Camerata Schweiz under Howard Griffiths's gentle guidance.

CARLOS MARÍA SOLARE

1923 – 100 YEARS OF RADIO
BERG String Quartet op.3 **COPLAND** Movement **HINDEMITH** Minimax **JANÁČEK** String Quartet no.1 'The Kreutzer Sonata' **SCHULHOFF** Five Pieces
Schumann Quartet
BERLIN CLASSICS 0302968BC

A quartet celebrates a seminal date to rousing effect

Among the many fateful events marking the year 1923 on the political and economic levels was Germany's first ever radio broadcast, hence the album's title. That year's summer also witnessed the first Chamber Music Festival of the recently founded – and still flourishing – International Society for Contemporary Music. All the composers included on this enterprising programme were in attendance at that momentous event, held in Salzburg, which was inaugurated with a performance of Alban Berg's op.3.

The Schumann Quartet invests this seminal piece with an endlessly varied tonal palette, faithfully realising every one of Berg's instructions from an almost toneless *sul tasto* all the way to a shrieking *ponticello*. The group's beautifully blended tone makes for an uncommonly compact rendition, with violist Veit Hertenstein, who joined the three Schumann brothers in 2022, fitting like the proverbial glove into their powerhouse ensemble. The other large-scale piece on the programme is Janáček's String Quartet no.1, given an exhilarating reading by the Schumann, who fearlessly enter the Moravian composer's highly personal sound world. The six movements of Hindemith's *Minimax* are played in a poker-faced manner that befits

HARALD HOFFMANN

their none-too-subtle humour. The Schumann makes a convincing case for the young Copland's standalone Movement, too, while Schulhoff's scurrilous Five Pieces – a waltz in common time is followed by a Mediterranean-sounding serenade in 5/8 – are great fun and bring this vividly recorded, most enjoyable recital to a fitting end.

CARLOS MARÍA SOLARE

BEETHOVEN Piano Trio no.7 'Archduke'; Symphony no.4 (arr.Shai Wosner)
Leonidas Kavakos (violin) Yo-Yo Ma (cello) Emanuel Ax (piano)
SONY CLASSICAL 19658881642

Music-making of great warmth from longstanding friends

The Kavakos–Ma–Ax supergroup continues its 'Beethoven for Three' series with an expansive, relaxed reading of the 'Archduke' and a truly exciting trio transmogrification of the Fourth Symphony. It's all too easy to question the need for such slimmed-down arrangements nowadays, when the full-fat original can be heard at the click of a button, but what is revealed here is the musculature of the music – the way in which voices act and react against each other, intertwining lines lending the symphony a tensile strength that far transcends mere orchestral heft. Indeed, there are moments such as the opening movement's second subject or much of the ensuing Adagio that sound uncannily as if they could have been intended all along for the combination of violin, cello and piano, and that's down as much to Beethoven's contrapuntal instinct as it is to the mastery of Shai Wosner's ingenious transformation.

The sense of expectation in that breathtaking slow introduction feeds inexorably into the motoric exhilaration of the Allegro, which is itself reflected in the sinuous vitality of the Scherzo. The finale is a touch more light-hearted than the fierce dash it can sometimes become in its orchestral garb, but there are moments in the repartee that bring it close to the conversational sound-world of the 'Archduke'.

Ah, the 'Archduke'. In contrast to the symphony, this is a reading that is content simply to unfold without being at all pushed. After all, these musicians have been making music together for many years and their rapport is evident in the naturalness of the exchanges between them. There are more driven and driving 'Archdukes' to be had – the Wanderer for one – but this reading transmits in spades the sheer pleasure of three virtuosos with nothing left to prove simply playing together: surely the holy grail of chamber music making.

DAVID THREASHER

Congenial Beethoven from Manny Ax, Leonidas Kavakos and Yo-Yo Ma

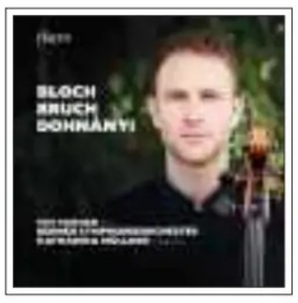
BIBER Rosary Sonatas
Alan Choo (violin) Apollo's Fire/ Jeanette Sorrell (harpsichord)
AVIE AV2656 (2 CDS)

An attention to both detail and architecture impresses

In order to gain stability of string tensions and tuning for Biber's *scordatura*, Alan Choo employs six violins in these recordings, captured over eleven days in five periods between September 2022 and May 2023. He demonstrates commendable technical bravura in realising effectively Biber's unique musical language and offers expressive, dramatic accounts of these sonatas, which, divided into three cycles each of five 'mysteries', vividly depict key events in the lives of Mary and Christ. He shapes phrases gracefully, as in no.3's reflective Adagio, and gives a compelling sense of architecture to movements such as no.4's Ciacona, no.11's 'Surrexit Christus hodie' and the final unaccompanied Passacaglia (no.16).

His extempore ornamentation is tastefully done, and he varies repeated sections with imagination and dexterity, and uses dynamic contrast and subtleties of articulation, rubato and timing

LAWRENCE SUMULONG



Tim Posner: a cellist to watch

to enhance the theatricality of his interpretations. Sensitivity to programmatic elements is especially demonstrated in the opening Sonata movements of nos.3, 9 and 13, no.6's Lamento, no.7's Sarabanda and the Praeludium of nos.1 and 10.

The drama is intensified by lavish accompanying forces, which, though rarely used en masse, are judiciously employed in various combinations to assist in relating each event. Some may consider a step too far the Hollywoodesque drums in no.12's Aria Tubicinum; and such instrumental *richesse* also results in occasional textural heaviness, positive when driving exuberant dance-inspired movements but negative when highlighting Choo's mildly wearisome marking of the beat, particularly in passages involving tied notes. But these are minor cavils about otherwise deeply moving musical meditations, closely, yet cleanly recorded with ample spatial resonance.

ROBIN STOWELL

TING-RU LAI

★ BLOCH Schelomo **BRUCH** Kol nidrei
DOHNÁNYI Konzertstück
Tim Posner (cello) Bern Symphony Orchestra/Katharina Müllner

CLAVES CD3079

An impressive concerto debut from a characterful young Brit

British cellist Tim Posner's first major recording with orchestra reveals him as a cellist of stature and integrity and boasts some inspired programming.

Bloch's decision to do away with words and make a solo cello the voice of Solomon gave the world the unforgettable *Schelomo*. There is much refined playing in this work from Posner, a former student of Gorokhov and Isserlis. His cello is not sufficiently powerful in its high register when pitted against Bloch's huge, glittering orchestra, but the work's melancholy solo lines, from the poignant opening to the final C-string passage with its darkly throbbing vibrato, are hauntingly desolate in Posner's hands.

A self-assured performance of the Hebrew plea for forgiveness, *Kol nidrei*, follows. Posner draws a pure, clear sound from his instrument and uses rubato and portamento tastefully, giving his interpretation emotional intensity without it ever being overblown.

The carefree opening melody of Dohnányi's *Konzertstück*, a through-composed concerto with echoes of Saint-Saëns, comes as a breath of fresh air. This is a delightful work, full of youthful exuberance and grace. Posner moves naturally with the ebb and flow of the music, using a degree of Romantic portamento and a beautiful vibrato in the Adagio section. A warm and full recorded sound enhances this fine recording.

JANET BANKS

BRITTEN Violin Concerto; Double Concerto for violin and viola
Baiba Skride (violin) Ivan Vukčević (viola) ORF Vienna Radio Symphony Orchestra/Marin Alsop

ORFEO C220021

Beauty and drama combine to create compelling performances

Baiba Skride opens Britten's Violin Concerto with melting beauty, before opening out into passion and ferocity. Calm heralds the return of the opening, and the double-stops that end the movement are delicate and questioning. Skride plays the demonic second-movement Vivace with crispness and propulsive energy. The contrasting central section is seductive, its coiling phrases subtly unfolding. The cadenza is neatly structured – it is a tale well told. Marin Alsop and the orchestra pace the opening of the third-movement Passacaglia with steady majesty and there's some fine trumpet playing. Skride offers some capricious touches, dancing delectably through the

con moto, and produces muscular anguish high on the G string in the final pages. Throughout the concerto, Skride and Alsop give the music room to breathe.

Britten wrote his Double Concerto in 1932, when he was 18. He didn't produce a full score, but the sketches are unusually detailed. After a heroic horn solo over tremolo strings the violist Ivan Vukčević appears in close-up, vehement, declamatory, with Skride in hot pursuit. There are spiky quaver passages to come. In the second-movement Rhapsody the soloists play discursive, wide-ranging soliloquies and produce gleeful rhythmic energy and lyricism in the finale. The recording is close and clear.

TIM HOMFRAY

BRITTEN Violin Concerto; Reveille for violin and piano; Suite for violin and piano; Two Pieces for violin, viola and piano

Isabelle Faust (violin) Boris Faust (viola) Alexander Melnikov (piano) Bavarian Radio Symphony Orchestra/Jakub Hruša

HARMONIA MUNDI HMM902668

A strikingly urgent reading sets this new Britten concerto apart

There is an immediate sense of momentum and purpose in Isabelle Faust's performance of Britten's Violin Concerto – making it sound martial in the way she bites into the strings, always pressing onwards. The subsequent *espressivo e rubato* passage is languid and sultry. Later, her adoption of the opening timpani motif is gritty against the dreamy playing of the orchestra. In the second-movement Vivace she uses a dry, picky spiccato and rasping down-bows digging into the strings, with rich vibrato allied to her vehement playing; the contrasting central section has a slinky exoticism, and she gives a powerhouse account of the cadenza. After some brass playing of Wagnerian power at the opening of the third-movement, Passacaglia, Faust is variously coquettish and flamboyant, and finally ecstatic. This is a big-boned account of Britten's concerto, full of drama and colour. There is another new recording of this concerto, by Baiba Skride (reviewed above). Skride is more spacious, although there is little difference in the timings; both are worth hearing.

Isabelle Faust on magnificent form in Britten

Faust is joined by pianist Alexander Melnikov for Britten's Suite, played by both of them with character and finesse. She demonstrates unassuming technical command in *Reveille*, and she and her brother Boris play the *Two Pieces* with a sensitive regard for its melodic twists and turns. The recording is warm and well balanced.

TIM HOMFRAY

ECK Violin Concertos: no.1 in E flat major, no.2 in G major, no.5 in A major

Tanja Becker-Bender (violin) Kurpfälzisches Kammerorchester Mannheim/Johannes Schlaefli

CPO 777975-2

Workaday music is lifted by performances with flair

Once upon a time, sets of Mozart's violin concertos didn't stop at the canonic five. As recently as 1995 (Christiane Edinger for Arte Nova) they included two concertos posthumously published under his name, and long known to be spurious. The first of them, optimistically catalogued by Köchel as K268, is now thought to be the work of Friedrich Eck (1767–1838). This admirable CPO album proves that (in the form it has come down to us, anyway) K268 is not only implausibly bad Mozart, it's indifferent by Eck's standards, too.

Let's not get carried away – Eck is a routine melodist, writing four-square tunes that nearly always do what you expect them to. However, in her brief introduction, Tanja Becker-Bender points out how the *galant* conventions of these concertos are transcended by solo writing of proto-Paganinian intricacy. As a child-prodigy violinist hawked around the courts of Europe hardly less exploitatively than Mozart

MARCO BORGGREVE

himself, Eck knew his way around the instrument. He knew how to make it sing as well as dance and do tricks; so does Becker-Bender. Sympathetically recorded in a bright church acoustic, her tone is unfashionably but not excessively warmed by vibrato, her ornamentation discreet, her double-stopping game on point.

Johannes Schlaefli is attentive to all of his soloist's tiny hesitations and urgings, together bringing the notes off the page. They capture the operatic as well as the rustic character of no.5, especially in the concluding Rondo espagnole, irresistibly evoking the Turkish-style finale of Mozart's Fifth. Perhaps the confusion between the two composers is not so far-fetched after all.

PETER QUANTRILL

YANG JING Singing Strings – Identity
Yang Jing (pipa)
Festival Strings Lucerne
Chamber Players
NEOS 12326
Eastern and Western styles meet, to heady effect

As both a term and a genre, crossover deserves much of the mud slung in its direction, but inventive minds may still make something fresh from a meeting of foreign cultures. Think of Ravel and Mahler, evoking Chinese gardens in *Ma mère l'oye* and *Das Lied von der Erde*. Yang Jing (b.1963) is their worthy successor in this flowing sequence of nine pieces written between 2001 and 2021, underscoring pentatonic melodies with assuaging tonal harmony, and waterfalls of fluid pipa figuration with swirling string-quartet pools.

Yang grew up during Mao's Cultural Revolution and is now based in Switzerland; she studied the pipa as a child and joined a Chinese orchestra before founding and composing for an all-female Chinese quartet of pipa, erhu, yanqqing and yanzeheng. She has since toured with jazz musicians as well as Festival Strings Lucerne, and in *Singing Strings* and *Sunset over Northern Heights* she sets the scene for an improvisatory dialogue between pipa and strings. Yang allots herself some elaborate breaks and cadenzas, but gives individual string players a turn.

Yang Jing and friends: giving crossover a good name

FABRICE L. UMIGLIA

Several pieces spring surprises too good to spoil. One ends with a sneeze, another with a melting Brahmsian chorale. Both the playing and occasional vocal contributions (more surprises) are vividly captured in a close studio acoustic. If you're looking for something different, this is it.

PETER QUANTRILL

MOZART Violin Concertos: no.3 in G major, no.4 in D major, no.5 in A major 'Turkish'
Orchestra Musica Vitae/ Benjamin Schmid (violin)
GRAMOLA 99307
Playing of finesse but the competition is formidable

The Viennese violinist Benjamin Schmid launched his career as a Menuhin protégé and won the Carl Flesch Competition in London in 1992 but seems never to have achieved the recognition in the UK that he has on the continent. Here he fronts the Orchestra Musica Vitae, based in the Swedish city of Växjö, of which he was appointed artistic director in 2020. The church in nearby Hemmesjö, where they record, offers a spacious, airy acoustic, allowing plenty of bloom around Schmid's 1718 'ex-Viotti' Stradivari.

These are spirited performances, with reasonable balances and ideal tempos, and entirely enjoyable on their own terms. The world of Mozart recordings, though, is an impossibly competitive one and, up against the best recordings of these three concertos, Schmid comes in a close second. There are some entries that are perhaps a little undernourished and, while no gates are rushed, one or two might have been taken with a degree more finesse.

Schmid is at his best in episodes such as the minor-key Andante in the finale of the G major Concerto (K216) or the outdoor music that lends the 'Turkish' Concerto in A major (K219) its name. He seems to feel free to let his imagination soar at these points, which only throws a certain plainness at other times into perspective. Among recent recordings that have made strong impressions, Schmid falls just short of the individuality and inventiveness of Francesca Dego (Chandos) or the calm authority and laser focus of Isabelle Faust (Harmonia Mundi), to name just a couple.

DAVID THREASHER

PRICE String Quartet no.2; Five Folksongs in Counterpoint
SOWERBY String Quartet in G minor
Avalon Quartet
NAXOS 8.559941

Emotionally searing advocacy bring neglected quartets to life

This full-to-bursting new disc is very much a Chicago affair, with the Avalon Quartet, which is based in the city, paying homage to two composers who also spent most of their lives and careers there. More importantly, it also shines fresh light on repertoire that has been hitherto underappreciated – and there's lots to appreciate in the three substantial works here. Florence Price melds together jazz, blues, African-American song tunes and European-style dissonance in her 1935 Second String Quartet, while her *Five Folksongs in Counterpoint* find sometimes surprising (and surprisingly cerebral) new settings for 'Clementine' and 'Swing Low, Sweet Chariot', among other tunes. The Avalon players clearly believe deeply in the music, giving vividly characterised, strongly projected accounts, full of thick vibrato and a dense corporate sound that – panned widely left and right – nonetheless separates the four players' lines. A little more air and variety in approaching the music might not have gone amiss, but you can't fault their commitment.

The disc's real discovery, however, is the 1935 Quartet by Leo Sowerby, better known for his organ and choral music. It's an often thorny, dissonant piece, densely argued and churning in its emotions, but the Avalon musicians play it with all the passion and conviction it needs, from its exquisitely yearning slow movement to the sometimes violent scherzo. It's a compelling collection, captured in close but somewhat resonant sound.

DAVID KETTLE

A Chicago celebration from the Avalon Quartet

RICHTER The Four Seasons Recomposed
Daniel Rowland (violin)
Stift Festival Orchestra
CHALLENGE RECORDS CC72978

A new approach to an iconic piece proves seductive

Created as recently as 2012, Max Richter's reimagining of Vivaldi's *Four Seasons* as *Recomposed* is already something of an iconic work, with countless performances and several recordings attesting to its uncanny emotional power, and its new ways with all-too-familiar tunes.

Offering a markedly different perspective on the piece to the sheen and serenity of original soloist Daniel Hope is British–Dutch violinist Daniel Rowland, with the orchestra of the Netherlands' Stift Festival, of which he's the founding artistic director. Here, grit replaces polish, and heat replaces coolness. Can Vivaldi/Richter take it?

Absolutely, and Rowland's energetic, sometimes forcefully projected playing demands to be heard, and offers a profoundly sincere response to the music, not always immaculate, but conveying the piece's own vulnerabilities and authenticity very compellingly, and very movingly. It's not a live recording, but in his booklet notes Rowland writes that they aimed to capture a similar spirit shortly after a festival performance. The violinist and his orchestral players

ELLIOT MANDEL

Deep humanity from Daniel Rowland and his festival players

achieve that magnificently: there's a rawness to some of Rowland's frenetic solos (in 'Spring' and 'Summer', for example), and a wonderful sense of in-the-moment commitment from the ensemble too. Sound is rich and deep, especially in Richter's slow-moving harmonies, but individual lines are cleanly teased apart, and Rowland adds a few nicely judged bits of spontaneous ornamentation too.

Hope's original DG recording might offer finesse and well-oiled precision, but Rowland and his orchestra transform the music into something deeply human and affecting.

DAVID KETTLE

SHOSTAKOVICH String Quartets: no.9, no.15

Carducci Quartet

SIGNUM RECORDS SIGCD786

Technical flair can't make up for a limited emotional range

ŞERBAN MESTECĂNEANU

Brilliantly accurate and virtuosic presentation characterises the Carducci's approach to both these works (see April's Session Report). I followed the performances with scores and these players don't put a foot wrong. Tempos are astutely judged and the faster invention has a driving energy and potency. They delineate the Lassus-style part-writing in the first movement of no.15 with clarity, and have a sense of when the impact should feel tense and when it should be more relaxed.

However, the dry recording becomes rather a disadvantage, particularly in the slower movements which require more continuity of line and warmer resonance. Another snag is the slightly compressed dynamic range which reduces the potential for exploring a wider spectrum of emotions, especially in the constantly changing moods in the exhilarating finale of no.9. Ultimately, other recordings of these works – for example, the Jerusalem Quartet in the Ninth and the Keller Quartet in the 15th – probe more deeply behind the notes, creating performances of greater immediacy.

JOANNE TALBOT

RÊVES

YSAŸE Poème concertant for violin and orchestra (orch.Erika Vega); Violin Concerto in E minor (orch. Xavier Falques); Two Mazurkas de salon; Rêve d'enfant

Philippe Graffin (violin) Marisa Gupta (piano) Royal Liverpool Philharmonic Orchestra/ Jean-Jacques Kantorow

AVIE AV2650

World-premiere recordings of newly discovered works are given with panache

The selling point of this album is its two world-premiere recordings of Ysaÿe's recently unearthed *Poème concertant* (see February issue) and his E minor Violin Concerto. Philippe Graffin plays the *Poème* with athletic facility, its drama ebbing and flowing over its 20-odd minutes, sometimes capricious, at other times powerfully rhetorical, with an eloquent, questing cadenza before its emphatic close. The violin writing is rhapsodic, agile and wide-ranging.

Ysaÿe's Violin Concerto owes something to Mendelssohn. The violin comes straight in with a nimble theme building quickly to a tutti. The solo writing that follows twists and dances, restless and always inventive. There are passages of repose before outbreaks of scurrying energy and an extended cadenza of arabesques and gleeful octaves, all played with great character and panache. The central Andante is harmonically and emotionally unsettled. Graffin dispatches with aplomb and many an exuberant flourish the jubilant dancing quality of the finale. In the first of the two mazurkas Graffin is wistful and rhythmically free; in the second he gets stuck into the 3rds with muscular relish. The *Rêve d'enfant* provides an ending of gentle repose. The recording is clear and close.

TIM HOMFRAY

Bows, Strings and Dreams
Leia Zhu

302PP ISBN 9798863268682
INDEPENDENT £14.99

While it may seem over-eager to pen an autobiography at the age of 16, few adults have managed to achieve what Leia Zhu has in her career to date. *Bows, Strings and Dreams*, written to be accessible to musicians and non-musicians alike, follows her journey with the violin so far.

Zhu's infectious personality shines through. The language is flowery, with an abundance of adverbs that require some wading through, and she's definitely a foodie – no description of her visit to a city is complete without a delve into the local cuisine. The text is supplemented by excerpts from her diary growing up, and a collection of photographs at the end.

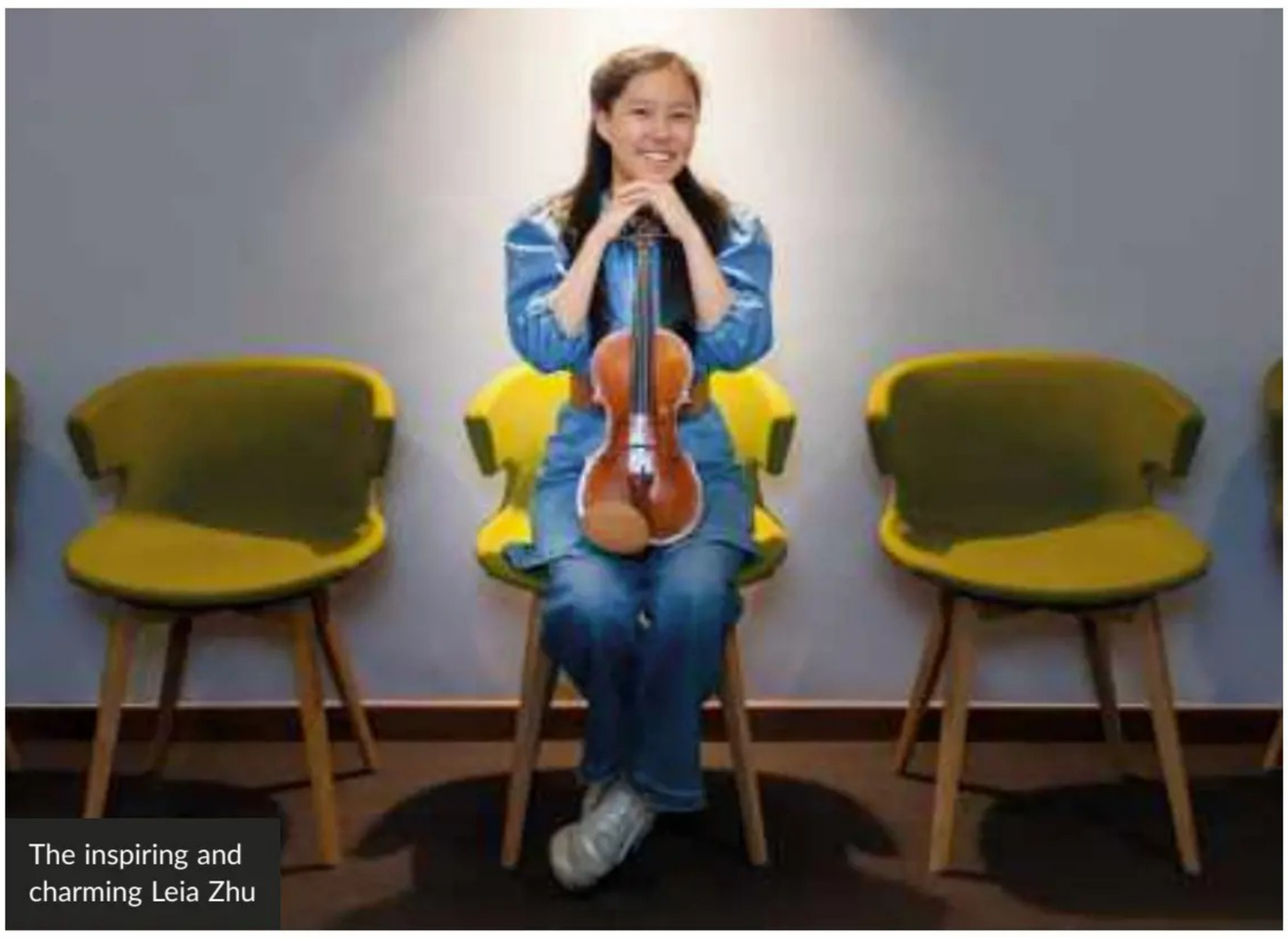
It's a pity that the most crucial era of Zhu's metamorphosis is touched on only briefly. Her violin story begins with *Twinkle* at the age of three and a half, and the experience of an ABRSM Grade 1 exam; the next mention of any repertoire is Beethoven's 'Spring' Sonata and the Mendelssohn Violin Concerto at the age of five. One can't help but wonder at this sensational progression, especially in light of the fact that neither of Zhu's parents is a musician, and she had only a few months of formal weekly lessons before spending two years without a consistent violin teacher. Zhu does not share insights into her practice methods or routine, but instead focuses on her personal journey and the thought process behind her musical interpretations.

The chapters are grouped according to themes rather than chronologically, with vague titles such as 'Magic and Memories', which lead to a sameness of structure. However, where this book comes into its own is in dispelling the mystique of life as an elite performer. Zhu's grand adventures of meeting royalty and musical legends are offset by very human stories of mishaps with exploding cans of Sprite and losing teeth. And who wouldn't be charmed by tales of getting pranked by Simon Rattle and introducing Ivry Gitlis to Snapchat filters?

From living in a motorhome for the sake of violin lessons to adapting throughout the pandemic, Zhu is to be commended for her perseverance, as is that of her extremely supportive family. Her motivation is contagious, as is her love for the music she plays.

This is a short, feel-good read. Young musicians in particular can take inspiration from the extraordinary things that can be achieved even before adulthood, when fuelled by genuine passion and dedication.

LAUREN WESLEY-SMITH



KEVIN DAY PHOTOGRAPHY

The inspiring and charming Leia Zhu

Italian Violin Making in Argentina
Pablo A. Saraví

376PP ISBN 9789878657127
ERIC BLOT EDIZIONI €125

Argentina, with its unique culture enriched by vast immigration, friendly people and cycles of economic boom and bust, epitomises the romance of travel and adventure, yet little is known of the wealth of fine instruments made there. How often do you see an instrument catalogued in the London auction rooms as originating from Argentina?

This masterful work by Pablo A. Saraví casts light on the many, varied and often overlooked violin makers of Argentina, many who emigrated from Europe, notably Italy, during

the 19th and early 20th centuries. The book is based on the original work by the same author published in 2002, but has been revised and expanded; anyone who enjoyed the first edition will also want a copy of this new version which has been thoroughly and passionately researched by the author. I have learnt a lot while reading this book and realised that some instruments I had seen in the past were in fact made in Argentina! Even though this book is a fascinating and enjoyable read, it also represents a great reference resource which should be on the shelf of every violin shop, collector, dealer and enthusiast. The historic photographs and biographies would also be of interest to musicians and social historians, and violinists are sure to find plenty to lust after among the copious illustrated examples.

As a bonus, and perhaps the section of this publication of most interest to violin makers, is a partial catalogue of notable instruments from the Isaac Fernández Blanco Museum in Buenos Aires. This collection includes violins by Guarneri 'del Gesù' (*below*), Storioni, Mantegazza, Landolfi, Rogeri, Guadagnini and many others, and the photographs in this section are of superb quality. The author explains that unrestored instruments have not been included – which makes me wonder what other gems are in that museum.

As this volume represents excellent value for money in the world of violin reference books, it feels a little churlish of me to point out that some of the photographs have been snapped in less than ideal conditions, but this is a small gripe for a volume presented excellently overall, and perhaps it simply cannot be possible to bring rare examples of violins into a studio.

After reading this book I am planning a trip to Argentina, not only to see the Blanco museum but to experience Argentina itself. This work not only shares a huge knowledge of a little-known subject but also tells a fascinating story. This book comes highly recommended.

BHARAT KHANDEKAR

COURTESY PABLO A. SARAVÍ

The 1732 'Armingaud, Fernández Blanco' violin by Guarneri 'del Gesú'

Bach Six Suites for Violoncello solo (BWV1007–12)
Arranged for Viola solo
Ed. Chung Park

74PP ISBN 9790006568895

BÄRENREITER URTEXT £18

While the majority of modern editions of Bach's Cello Suites are based on the manuscript by Anna Magdalena Bach, this new innovative edition for viola is based on manuscript C (c.1760s) by Johann Nikolaus Schober, and an anonymous copyist, and manuscript D (1795?) prepared by another anonymous hand.

Playing from the Bärenreiter edition is a pleasure. The music opens easily and stays flat, the layout is thoughtful and clear, and page turns are carefully thought out. It is even possible to perform the long Prelude from Suite no.5 while reading from the music, because open strings in the entire last bar on page 35 (and 43) make it possible to play and turn at the same time.

This edition provides two versions of Suite no.5: the original scordatura version and a pitch notation version. One should not be afraid to tune the A string down to G and learn the suite in its original version. For Suite no.6, the edition includes the original in D major – which it is best to play on a five-string instrument with an E string – and a transposed version in G major. The G major version sounds better on a viola with four strings.

It is very refreshing to explore new appoggiaturas and different notes provided in sources C and D. In this aspect, the new viola version is very important and inspiring, and it might become an indispensable edition for violists.

Unfortunately there are a few missed opportunities. Although both the C and D manuscripts have been used, when there are discrepancies between the two, source D is used in the vast majority of cases throughout the book. For example, in the Sarabande of Suite no.1, source C has a trill on the second beat of bar 4 and a nice appoggiatura note before the second beat of bar 8. Both of these are omitted in the viola part, because they are not in source D. This is surprising,

because Johann Nikolaus Schober, the copyist for half of source C, had an excellent reputation and proved to be very reliable and accurate in copying Bach's Sonatas and Partitas. It is disappointing that in a scholarly edition such as this one, there are no footnotes or endnotes indicating options not included by the editor.

The most frustrating feature of the new edition is bowings. It is much easier to play all bowings directly from a facsimile of either source than to follow the editor's reading of them in the Bärenreiter viola edition. This could be a major barrier for an inexperienced student learning a suite for the first time. This reviewer recommends letting one's musicality and experience guide bowing decisions.

Overall, the Bärenreiter edition of the Bach Suites in viola version is an important resource and I am excited to own it. However, one is advised to consult facsimiles of the sources to take full advantage of what this edition has to offer.

MISHA GALAGANOV

Angel Eyes

Roger Graham Hargrave

376 PP ISBN 9781805142027

TROUBADOR PUBLISHING £9.99

It is interesting how life turns about. I start with a little personal history to set this review in context. Back in the 1980s, during my editorship of *The Strad*, Roger Hargrave was one of my stable of writers who put the integrity of the magazine's violin knowledge on the map. Through his links and my persistence, writers of the calibre of John Dilworth also made their invaluable contributions on the same pages. Hargrave was responsible for introducing the colour posters that changed the lives of so many violin makers, with their accurate colour reproduction and, more importantly, the detailed measurements. Initially he delivered his writing in longhand, as did other contributors, so keen was I to include their words of wisdom and straightforward expertise. Hargrave was a game changer.

Now at the other end of his working life, Hargrave has distilled his knowledge into a series of novels, the first of which has been published with the remaining four on the way. He is keen to underline the disguised characters, locations and anything else that might point to identifying the sources of some of the juicy stories and plot lines included.

He has spread his canvas wide, and the fluent writing and accessible content should appeal to a broad readership of players and luthiers, amateur and professional, and not just the inner circle of curious violin makers. The violin world is still full of secrecy, despite Hargrave's efforts to dispel some of the myths, and this book (I have also read excerpts from the next novel) manages to combine raw detailed expertise in the history of violin making, and what to look out for in the making of individual makers, all in the readable narrative.

This is combined with the story of a woman who is tutored in the knowledge of violin making by her father and grandfather, and whose personal life is also a significant thread. The narrative of a young girl's personal journey, in life and love, is told with real fluency and flair, although the many references to Grace being 'fat' did jar. The writing about sex cannot be ignored, and is graphic at times. This sits awkwardly within the narrative and isn't needed to hold the reader's attention. Others might enjoy this lurid detail more than I did.

Roger Hargrave

The story is initially set in America, then moves to London, and I imagine will go further in the subsequent novels. There is a terrific amount of interesting historical background, and there were moments when I wondered if I was reading a historical treatise, a graphic love story or a violin family tree. There is didactic storytelling as Hargrave tries to include a mass of information, whether on the Po Valley, class divisions, the development of jazz and its relationship with the radio, and even some interesting explanation of the role of the ship's surgeon on the *Queen Mary*.

But I especially appreciated the thread about the Nazi appropriation of violins. If paintings, why not violins? This rang worryingly true, and the book opens post-war with a series of fine instruments being taken from London to the US to be dispersed.

The innate secrecy of the violin world means that the core details of identification are often hidden, and known by the few who have had access to seeing the finest. The selling of instruments is unregulated, save by those experts who profit from the exchanges, and this aspect of the trade receives welcome attention within the storyline of this absorbing novel.

ANNE INGLIS

Classifieds

CONTACT Mariette King
Email: mariette.king@thestrad.com
Tel: +44 (0)20 7618 3097

RATES & DIMENSIONS
6X2 (60mm high x 90mm wide) £400
3x2 (30mm high x 90mm wide) £210

ACCESSORIES

TOUCHSTONE TONEWOODS
Musical Instrument Makers' & Repairers' Supplies
The best source for tonewoods - materials - bowhair - tools - parts
Buy online on our website or order our catalogue. Callers welcome
Albert Rd North, Reigate, RH2 9EZ Tel: 01737 221064
www.touchstonetonewoods.co.uk

Rapid Evaluation for Auctions and your Workshop
What is it? Scan now for info
www.shop-schilbach.net
+49 8074 917 242 1

MAKERS

bowhair.com
Purveyors of finest quality horse hair for bows of the violin family. We ship worldwide.

John Norwood Lee
JOHN NORWOOD LEE BOWS, CHICAGO
Bow making, restoration, and expertise.
+1 312 631 3355
inquiries@johnnorwoodlee.com

The Bow Doctor's Surgical Kit

See it at bowbadger.com

LINEAGE

Wanted: Old Italian or English bass in the UK. Will consider bass requiring repairs or restoration.Please send details and photos to: bassplayerABC@gmail.com

ADVERTISERS' INDEX

ACCESSORIES

Alchemist Mediums 95
GEWA 27
Karin Rost 64
KorfkerRest 78
KUN 2
Peter Mach 95
Petz Vienna 42, *33*
Schilbach 95
Stradpet 64
Thorvaldsson *64*
Touchstone Tonewoods 95
Vann BowBadger 95
Vann Bowed Instruments Ltd 95
Wolf Music Products *4*

ARTISTS & AGENTS

Chin Kim 52

AUCTIONS

Ingles & Hayday 3

COMPETITION

9th Sendai International Music Competition 17

DEALERS

Brobst Violin Shop 52
Chaconne Co. Ltd 17
Darnton And Hersh Fine Violins 17
Robertson & Sons Violin Shop 99
Stentor Music Company Ltd *52*

EDUCATION

Boston Conservatory at Berklee *55*
Curtis Institute of Music *52*
DePaul University *55*
Manhattan School of Music *56*
Mercer University *51*
Melbourne Conservatory of Music *13*
NYU Steinhardt *52*
Oberlin Conservatory . . . *63*
Royal Conservatoire of Scotland *33*
Queen Elisabeth Music Chapel *13*
Royal Irish Academy of Music *24*
Royal Northern College of Music *33*
San Francisco Conservatory of Music *51*
The Colburn School *44*
The Glenn Gould School *14*
University of Limerick . . . *24*
WAAPA *13*
Zurich University of the Arts *24*

MAKERS

Arcus / Bernd Müsing 6
Affourtit Historical Bows 95
Bergkamm *14*
John Norwood 95
Luis & Clark 42

RECORDS

Chandos Records 15, 74
Pentatone 52

STRINGS

Larsen Strings 9, *19*
Pirastro GmbH 28, *29*
Thomastik Infeld 100, *2*

Degrees supplement

130 YEARS AGO

From the ARCHIVE

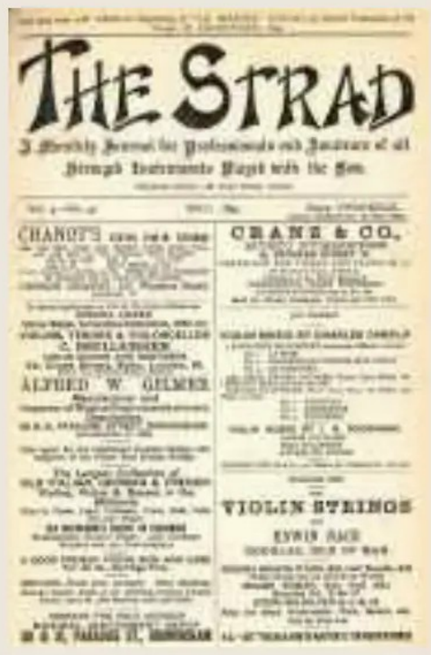
FROM THE STRAD MAY 1894 VOL.5 NO.49

T. L. Phipson recounts an impromptu recital by a lama in a remote Mongolian village, on an instrument that, from its description, may have been a *morin khuur*

Although the violin was derived directly from the viola d'amore a good many years ago, it would appear from what follows that in the East people still make musical instruments that recall the ancient Indian productions. Let us now take a slight musical excursion into the deserts of Mongolia. In his recent work *Among the Mongols*, the Rev. James Gilmour has described the incidents of his life in a portion of the globe rarely visited by representatives of Western civilisation.

One afternoon, the author espied a curious looking instrument lying on the top of one of the boxes, and a lama, or chief man of the tribe, volunteered to extract music from it. This instrument is described as a "homemade fiddle." The main parts of it consisted of a hollow box about a foot square, and two or three inches deep, covered with a sheep skin, and a stick about three feet long thrust through the sides of the box. Here we have the flat model of Stradivarius, with the Cremona varnish replaced by a sheep's skin! It had only two strings, and these, we are informed, consisted of a few hairs pulled from a horse's tail, and lengthened at both ends by pieces of common string. The bow consisted of a bent whittled branch of some shrub, fitted with a few horsehairs tied on quite loosely.

It is easy to conceive that it was impossible not to laugh at the sight of so uncouth an instrument. The lama to whom it belonged was, however, not in the least disconcerted at this; but with a smile on his placid countenance, took up the bow, set the box on his knee, and went through the preliminaries of tuning, with all the gravity of an accomplished musician.

The lama, it appears, was a clever performer; he had made the instrument himself, and knew how to use it. He soon showed that highly artistic effects could be produced from this very queer violin. After the lama had played a few verses of the song just mentioned, it became evident that it was time to stop him, but in what this evidence consisted we are not informed. There was a young woman in the tent, his daughter, "clad only in two garments of common rough Chinese cloth, but graceful, and beautiful in build and feature. She was just reaching womanhood, and her mouth was adorned by a set of milk-white and perfect teeth. From the looks of the mother it was evident she wished her daughter to be asked to sing." After a little persuasion she consented, whilst the lama scraped away on his two strings (a decided advantage over Paganini's one), and a "very lively concert was the result." ●

THE STRAD

A Monthly Journal for Professionals and Amateurs of all Bowed Instruments Played with the Fiddle

CHANOT'S

CRANE & CO.

ALFRED W. GILMER

VIOLIN STRINGS

VENETIA JOLLANDS

IN THE NEXT ISSUE

Laura van der Heijden
The British cellist talks about her latest recording for the Chandos label, of concertos by William Walton and Cheryl Frances-Hoad

Henschel Quartet
The German foursome celebrate their 30th anniversary with a series of world premieres of works by Freda Swain

Customer relations
A few hints and tips to help luthiers deal effectively with tricky clientele

Piano trios
The recent resurgence of groups dedicated to this part of the repertoire

Sound measurements
Colin Gough describes a method for investigating an instrument's acoustic characteristics

PLUS

In Focus
A violin by Evasio Emilio Guerra

Session Report
With the Miró Quartet

Accessories 2024
Our annual look at products for the instrument case or workshop

Sentimental *Work*

CHRISTIAN POLTÉRA

The challenges of Ravel's Sonata for violin and cello led to a memorable encounter between the Swiss cellist and his childhood hero, Mstislav Rostropovich

Ravel's Sonata for violin and cello is arguably the greatest masterpiece for those two instruments. Over the years it's also become an important piece for me. It's aesthetically elegant throughout, and structurally it's written perfectly, but it's also undeniably a challenging work – it's clear that Ravel wasn't a cellist himself! There are moments, such as the opening of the first movement, that are incredibly uncomfortable; you have to switch quickly from arco to pizzicato and back again, while the second movement is a high-speed chase and there are strange dissonances that are reminiscent of Bartók. It's also a challenge to bring in some colourful, individual way of playing of your own that won't damage the clarity of the line.

For me, the sonata is indelibly linked to my one and only meeting with Mstislav Rostropovich in 2001. He had been my cello hero since I was eight years old, an ideal of expressive, soulful sound production with an incredible palette of tone colours. I was invited to play for him at a masterclass at the Concertgebouw in Amsterdam with Janine Jansen, and so we decided to play the Ravel for him – despite it being such a difficult piece. When Rostropovich arrived, the first thing he asked was to see the score. It turned out that he'd never played or even heard the piece in his life, and wasn't even sure of its existence! I can only think that perhaps French music wasn't popular in the Soviet Union at the time he was studying, so it had somehow passed him by. His first comment was, 'I can see it's a difficult piece,' and all the time we were playing, he had his nose buried in the score. So after 20 minutes we reached the end and there was hardly any time for him to comment! All the same, I can say that thanks to that situation, at least Rostropovich did hear the sonata at least once in his life.

One thing that stayed with me was that when he arrived, I immediately felt comfortable. He gave out a generous kind of aura, as though he wasn't there to point out any little mistakes, but rather to see the bigger picture. It's something I've since observed in other great musicians and conductors; they raise your confidence instead of inhibiting it.

I've played the sonata many times since, and it becomes a different piece with every violinist I've worked with. It's not something that benefits from having two players with contrasting styles, as they need to blend as much as possible. I worked on it intensely with Frank Peter Zimmermann, which resulted in a new Henle sheet music edition. We tried really hard to match the needs and ideas of the violinist and cellist. The first movement is written in a canonic style, which required us to match each other as much as possible for it to sound organic – not just bowings and fingerings but which string to use to play each motif. It helps that Ravel is very clear in the score about what he wants: when to use vibrato and when not to, the correct type of mute to use, what kind of pizzicato he wants and so on.

Nowadays I often play it with my wife Esther Hoppe, and we combine it with the Sonatine for violin and cello by Honegger – another piece that I think has been underestimated over the years. We mix it with solo Bach, which works really well as there's a wonderful clarity to both the Ravel and Honegger pieces that we find audiences really respond well to. ●

INTERVIEW BY CHRISTIAN LLOYD

Esther Hoppe and Christian Poltéra: 'There's a wonderful clarity to the Ravel that audiences respond to'

TOP PHOTO IRÈNE ZANDEL. MAIN PHOTO WOLFGANG SCHWEIGHOFER

ROBERTSON & SONS
VIOLIN SHOP, INC.

Established 1971

Double Bass by
Gasparo Bertolotti da Salò
Brescia ca. 1600

RobertsonViolins.com

COMBINE THE UNCOMBINABLE

DYNAMO strings for violin & viola: Perform like you never have before.

Find out which qualities our DYNAMO® strings NO.DY100 and NO.DY200 combine that you usually can't find in one set.

dynamo-strings.com

THOMASTIK INFELD VIENNA

the Strad
Supplement to The Strad May 2024

DEGREES 2024–25

International courses for string players and teachers

EVER WONDERED

HOW TO TAME A WOLF TONE?

Find the answer on

stringtelligence.com

100 years of string knowledge compiled on one platform.

thomastik-infeld.com

THOMASTIK INFELD VIENNA

Welcome to Degrees 2024–25 – your international guide to further education for string players, published by *The Strad*. Inside are details of courses in 43 countries worldwide, including the main string teachers for each, to help you make an informed decision about where to study next.

At this crucial stage in your career it is essential to get the right advice from the right people, and you can get a head start by reading the interviews throughout the supplement from students studying at institutions in North America, Europe and the UK. There is also a checklist on page 5 to get you started, with basic questions to ask yourself and the institution.

From page 6 you will find short profiles of some well-loved pedagogues, with details of where they teach. You can find more information and resources by visiting *The Strad*'s online Student Hub at **www.thestrad.com/student-hub**; it includes a searchable database of over 650 listings featuring leading degrees and string courses worldwide, with full course content and how to apply.

The Student Hub also brings together essential guides to auditioning and achieving your learning goals, articles on improving technique and performance, comprehensive teacher profiles and inside stories from current students – all regularly updated to help you decide where to study next.

Editors Christian Lloyd, Bryony Flint, Emma Baker, Lauren Wesley-Smith
Design Angela Lyons **Sales** Mariette King, Jeremy Fordrey **Marketing** Radhika Ruparelia
The Strad, Newsquest Media Group Ltd,
4th Floor, Queens House, 55–56 Lincoln's Inn Fields, London WC2A 3LJ, UK
Tel +44 20 7618 3095
Editorial thestrad@thestrad.com **Advertising** advertising@thestrad.com
Subscriptions +44 208 955 7005
© Newsquest Media Group Ltd 2024. *The Strad* is a registered trademark.

TO ADVERTISERS
We are sure you will find this supplement to be of great benefit to your college.
If you would like to advertise in any future publication from *The Strad* or any online platform,
please call *The Strad* sales team on +44 20 7618 3474
Alternatively, please email us at advertising@thestrad.com

IMPORTANT INFORMATION
No part of this publication may be copied or reproduced, stored in a retrieval system or transmitted in any form or by any means electronic, mechanical, photocopy, recording or otherwise without the prior permission of the publishers. While every care has been taken in the compilation of this publication, the publishers cannot accept responsibility for any inaccuracies or changes, or for any direct, indirect, special or consequential loss, whether foreseen or foreseeable, arising from such changes or inaccuracies or otherwise in connection with information in this publication.

Cover: Orchestral rehearsal at the University of Southampton (see page 41)

COVER IMAGE ASH SEALY

CONTENTS

5 Checklist
Get your search under way

6 Teacher profiles
Details of some top teachers and where you can study with them

COURSE LISTINGS

INSIDE STORIES

11 Western Australian Academy of Performing Arts, Edith Cowan University, Australia
Violist Ariel Postmus recalls how her tuition helped her to become a multifaceted musician

23 Hochschule für Musik Hanns Eisler Berlin, Germany
Violinist Louisa Staples made the most of the cultural offering in the German capital

30 Royal Conservatoire The Hague, Netherlands
The combination of multidisciplinary activities was an attraction for violinist Salomé Bonnema

35 University of Cape Town, South Africa
Cellist Chris Njapa appreciated the multiple viewpoints and sources of feedback he had

40 Trinity Laban Conservatoire of Music and Dance, London, UK
A chance to study with Leon Bosch was the attrraction for double bassist Alex Ferkey

53 Eastman School of Music, Rochester, NY, US
Cellist Dylan Jowell enjoyed the variety of different courses, including world music

COUNTRY INDEX

10 Argentina
10 Australia
11 Austria
12 Belgium
15 Brazil
15 Canada
17 China
17 Croatia
17 Czech Republic
18 Denmark
18 Estonia
18 Finland
20 France
21 Germany
26 Hungary
26 Iceland
26 Ireland
27 Israel
27 Italy
28 Japan
28 Jordan
30 Latvia
30 Lithuania
30 Mexico
30 Montenegro
30 Netherlands
31 New Zealand
32 Norway
32 Palestine
32 Peru
32 Poland
34 Portugal
34 Puerto Rico
34 Serbia
34 Singapore
34 Slovenia
34 South Africa
35 Spain
36 Sweden
37 Switzerland
37 Turkey
38 UK
42 USA

WOLF

CELEBRATING

YEARS OF WOLF

Est. 1964

THE WOLF SHOULDER REST.

SHAPE IT TO YOUR ERGONOMICS

www.wolfproducts.com

CHECKLIST

Questions to help you find the right course and to prepare you for life as a student

MANAGE YOUR OWN EXPECTATIONS

- **What are your goals?**

- **What opportunities will you want to pursue after your degree?**

Many people assume that all courses are equal and do not consider this important issue. Take advice where it is offered and discuss options with your teacher.

GET INFORMED

- **What type of institution would you prefer — a college, conservatoire or university?**

- **Would you get more from a specialist music institution or a university with a broader curriculum?**

- **Are the right balance of specialities provided?**

Every institution offers its own collection of study paths. Some will allow you to concentrate on one specific area, such as performance or composition, and others will allow you to balance several.

- **What qualification do you want?**

Check also that you have the right qualifications for entry.

- **Who would you like to study with?**

- **Where would you like to study?**

Research the area: investigate the local music scene, check accommodation and travel options, and ensure that your course is conducted in a language you understand!

- **Are there any open days that you can attend?**

- **When is the deadline for applications?**

Violin tutor Eva Bindere takes a class at the Fondazione Accademia Perosi, Italy (see page 27)

COURTESY ACCADEMIA PEROSI

- **When are the auditions?**

- **What are the audition requirements?**

Check the repertoire options.

- **What are the language requirements?**

PREPARE YOURSELF FOR STUDY

- **Do you need a visa?**

Many countries require travel documents to be valid for a year after the end of a course.

- **Are any grants, bursaries or scholarships available?**

Check for possible government funding, options within the institution, and private funding bodies.

- **Can you support yourself?**

Plan your finances ahead, especially if you will be using an unfamiliar currency.

- **If studying abroad, do you need to register with a new bank?**

- **Do you need to register with a doctor and dentist?**

- **Does your place of study require you to register with the police, or with your embassy?**

- **Will your place of study help you to find accommodation?**

Violin tutor Jesus Alfonzo teaching at the Stetson University School of Music, FL, US (see page 45)

INSPIRED TO SUCCEED

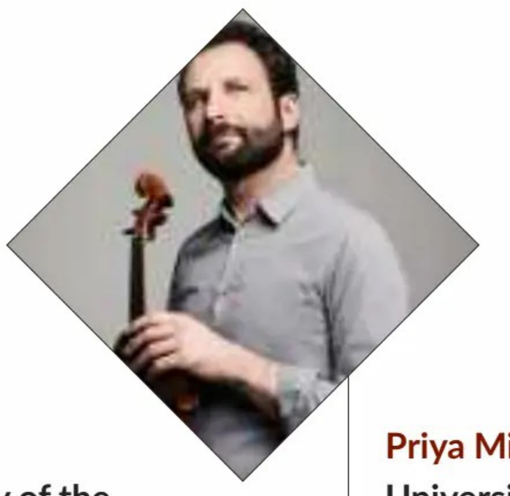
Find out where you can study with some of the string world's most in-demand pedagogues

VIOLIN

Ida Kavafian

Curtis Institute of Music, PA, US (page 59)

A former student of Oscar Shumsky at the Juilliard School, US violinist Ida Kavafian is a recipient of an Avery Fisher Career Grant and made her debut through the Young Concert Artists. Sought after as a soloist and chamber musician, she has premiered numerous works. She has taught at Curtis since 1998, and was awarded the Lindback Foundation Award for Distinguished Teaching in 2013.



Ilya Gringolts

Zurich University of the Arts, Switzerland (page 37), **Fondazione Accademia Musicale Chigiana, Italy** (page 28)

Russian-born violinist Ilya Gringolts studied in St Petersburg, and later at the Juilliard School with Itzhak Perlman. He is an active soloist, performing works from the established canon as well as rare and contemporary music, with orchestras including the BBC Symphony Orchestra and Los Angeles Philharmonic. An avid chamber musician, he is also first violinist of the Gringolts Quartet.

Priya Mitchell

University of Music and Performing Arts, Graz, Austria (page 12), **Hochschule für Musik und Theater Munich, Germany** (page 25)

British violinist Priya Mitchell has appeared with orchestras including the London Mozart Players, BBC Philharmonic and Deutsches Symphonie-Orchester Berlin. She studied at the Yehudi Menuhin School with David Takeno, and later with Zakhar Bron in Germany. In addition to teaching, she is also the artistic director of the Oxford Chamber Music Festival.

MAIN PHOTO COURTESY STETSON UNIVERSITY SCHOOL OF MUSIC. GRINGOLTAS PHOTO KAUPO KIKKAS. KAVAFIAN PHOTO NICHOLE MCH PHOTOGRAPHY. MITCHELL PHOTO BALAZS BOROCZ

VIOLA

Tatjana Masurenko
Colburn Conservatory of Music, Los Angeles, CA, US (page 43)
Dedicated to furthering the viola as a solo instrument, Russian–German violist Tatjana Masurenko has initiated and premiered numerous contemporary works. In addition to performing as a soloist and chamber musician, she is also devoted to historical performance practice, especially 19th-century playing and Romantic repertoire. She studied at the St Petersburg school, and later in Germany with Kim Kashkashian and Nobuko Imai.

Nils Mönkemeyer
Hochschule für Musik und Theater Munich, Germany (page 25)
German violist Nils Mönkemeyer is a leading soloist and chamber musician and has commissioned many new works for the instrument. He has appeared as a soloist with orchestras including the London Philharmonic and Zurich Tonhalle Orchestra, and his albums have won numerous awards. An enthusiastic educator, he frequently teaches masterclasses.

Marina Thibeault
McGill University, Schulich School of Music, Canada (page 15)
A graduate of McGill University and the Curtis Institute of Music in the US, Canadian violist Marina Thibeault explores both old and new works as a concert artist. She has collaborated with members of the Cleveland and Guarneri quartets as a chamber musician and investigated the connections between sports psychology and music performance as part of her doctoral studies. ▹

‘Vibrato should be used only as a support, never to form and shape the whole sound’

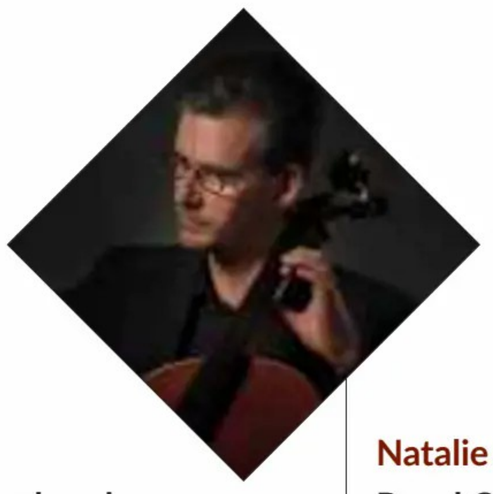
Nils Mönkemeyer

bit.ly/3Vv1INc

Violist David Bryson Quiggle at the Hochschule für Musik und Tanz Köln (see page 22)

MAIN PHOTO CHRISTIAN NIELINGER. MASURENKO PHOTO THILO NASS. THIBEAULT PHOTO BO HUANG. MÖNKEMEYER PHOTO IRÈNE ZANDEL

CELLO



Peter Martens

University of Stellenbosch, Konservatorium & Dept of Music, South Africa (page 35)

The South African–Belgian cellist Peter Martens leads a varied career as a soloist, chamber musician, educator and festival director. A graduate of the University of Stellenbosch, the University of Cape Town and the Mozarteum in Salzburg, he is an active performer both locally and abroad. In addition to teaching, Martens is currently the principal cellist of the Cape Philharmonic Orchestra and the Cape Town-based Amici Quartet.

Natalie Clein

Royal College of Music, UK (page 39)**, Hochschule für Musik und Theater Rostock, Germany** (page 23)

British cellist Natalie Clein rose to prominence as a winner of the BBC Young Musician competition, and has since distinguished herself as a soloist, chamber musician and artistic director. She has premiered many new works, undertaken interdisciplinary projects and was awarded an OBE for her services to music. Clein studied with Heinrich Schiff in Vienna, and at the Royal College of Music in London where she now teaches.

Wolfgang Emanuel Schmidt

Hochschule für Musik Franz Liszt Weimar (page 22)**, Kronberg Academy, Germany** (page 25)

German cellist Wolfgang Emanuel Schmidt is highly sought after as a soloist, chamber musician and educator. He studied with Aldo Parisot at the Juilliard School and David Geringas at the Musikhochschule Lübeck, and has won prizes at notable competitions including the 'Grand Prix de la Ville de Paris' at the International Rostropovich Competition in Paris, with Rostropovich himself on the jury.

Cellist Johannes Moser at the Hochschule für Musik und Tanz Köln (see page 22)

MAIN PHOTO CHRISTIAN NIELINGER. SCHMIDT PHOTO SIMON PAULY. CLEIN PHOTO NEDA NAVAEE. MARTENS PHOTO JAC DE VILLIERS

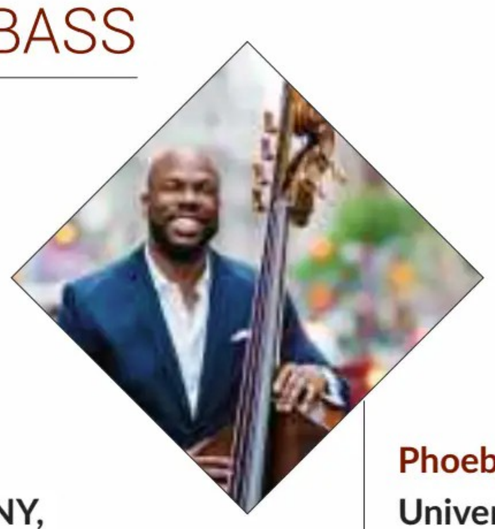
Bass practice at the École Supérieure Musique et Danse Hauts-de-France – Lille (see page 21)

‘When I started, for me the double bass was just a larger violin’

Joseph Conyers

bit.ly/4aoUCOq

DOUBLE BASS



Joseph Conyers

Juilliard School, NY, US (page 54)**, Temple University, PA, US** (page 59)

A graduate of the Curtis Institute of Music, US double bassist Joseph Conyers is currently the principal double bassist of the Philadelphia Orchestra and an artist of the Chamber Music Society of Lincoln Center. He was awarded the Sphinx Organization’s medal of excellence in 2019. In addition to performing as a soloist and chamber musician, Conyers is a passionate youth ambassador and is deeply involved in community music.

Phoebe Russell

University of Queensland School of Music, Australia (page 11)

Australian double bassist Phoebe Russell made her debut with the Berlin Philharmonic as part of the orchestra’s Karajan Academy and has since performed with orchestras across the globe. In addition to engagements as a soloist, she is currently the principal double bassist of the Queensland Symphony Orchestra and a member of the Australian chamber music group Ensemble Q.

Božo Paradžik

Hochschule für Musik Freiburg, Germany (page 22)**, Hochschule Luzern Musik, Switzerland** (page 37)**; Royal Northern College of Music, UK** (page 39)

Croatian double bassist Božo Paradžik began his career performing in orchestras such as the Residentie Orchestra in The Hague and the Royal Concertgebouw Orchestra, and has since dedicated himself as a soloist and chamber musician. He frequently teaches masterclasses across Europe.

MAIN PHOTO OLIVIER DUBOIS. RUSSELL PHTOO COURTESY DISCOVER DOUBLE BASS. CONYERS PHOTO NICOLE ROCHE

COURSE LISTINGS

ARGENTINA

Conservatorio Superior de Música Astor Piazzolla

CONTACT Sarmiento 3401, C1196, BUENOS AIRES, Argentina
tel +54 11 4865 9001
academica_piazzolla@buenosaires.gob.ar
https://cmbsas-caba.infd.edu.ar

AUSTRALIA

Academy of Music and Performing Arts (AMPA)

DEGREES B M Dip • P Jz
MAIN STRING TEACHERS
vn/vc Ian Bofinger
CONTACT 136 Chalmers St, SURRY HILLS, NSW 2010, Australia
tel +61 2 9310 3111
admin@ampa.edu.au
www.ampa.edu.au

Australian Institute of Music

DEGREES B M Dip C • P
MAIN STRING TEACHERS vn Matt Bruce, Wen Zhu **vc** Ruben Palma **db** Gary Holgate, Hugh Fraser
CONTACT 27 Nurses Walk, The Rocks, SYDNEY, NSW 2000, Australia
tel +61 2 9219 5444
enquiries@aim.edu.au
www.aim.edu.au

Australian National Academy of Music (ANAM)

DEGREES B • P
MAIN STRING TEACHERS Head of strings/vc Howard Penny **vn** Adam Chalabi, Zoë Black **vn/ch** Sophie Rowell **va** Caroline Henbest **db** Damien Eckersley
CONTACT Abbotsford Convent, C1.31 Convent Building, 1 St Heliers St, ABBOTSFORD VIC 3067, Australia
tel +61 9645 7911
info@anam.com.au
http://anam.com.au

Australian National University, School of Music

DEGREES B D • P JM Jz
MAIN STRING TEACHERS v n/va Anna McDonald **vc** Rachel Johnston **db** Max McBride
CONTACT Admissions, Building 105B, Childers Street, ACTON, ACT 2601, Australia
tel +61 2 6125 5700
admin.somad@anu.edu.au
https://music.anu.edu.au

Conservatorium of Music, University of Western Australia

DEGREES B M D • P ME
MAIN STRING TEACHERS Head of strings/vc Suzanne Wijsman **Head of strings/vn** Shaun Lee Chen **vn** Semra Lee-Smith, Kate Sullivan, Riley Skevington **va** Alex Brogan **db** John Keene
CONTACT Suzanne Wijsman, M413, 35 Stirling Highway, PERTH, WA 6009, Australia
tel +61 8 6488 2061
suzanne.wijsman@uwa.edu.au
music@uwa.edu.au
www.music.uwa.edu.au

Elder Conservatorium of Music, University of Adelaide

DEGREES B M D Dip C • P ME JM
STRING TEACHERS Head of strings/vn Elizabeth Layton, Helen Ayres **va** Stephen King, Keith Crellin **vc** Edith Salzmann, Michael Dahlenburg **db** Robert Nairn **ch** Lloyd Van't Hoff, Australian String Quartet
CONTACT Elizabeth Layton, Elder Conservatorium of Music, University of Adelaide, ADELAIDE, SA 5005, Australia
tel +61 8 8313 5995
ecmoffice@adelaide.edu.au
www.music.adelaide.edu.au

Melbourne Conservatorium of Music, University of Melbourne

DEGREES B D M Dip • P ME EM Jz AS
MAIN STRING TEACHERS
Head of strings/vn Curt Thompson
vc Richard Narroway
CONTACT Conservatorium Bldg, 234 St Kilda Rd, Southbank, MELBOURNE, VIC 3010, Australia
tel +61 3 9035 5511
Email via website
https://finearts-music.unimelb.edu.au

Queensland Conservatorium, Griffith University

DEGREES B M C • P
CONTACT 140 Grey St, South Bank, BRISBANE, QLD 4101, Australia
tel +61 7 373 56425
international@griffith.edu.au
www.griffith.edu.au/music

Sydney Conservatorium of Music, University of Sydney

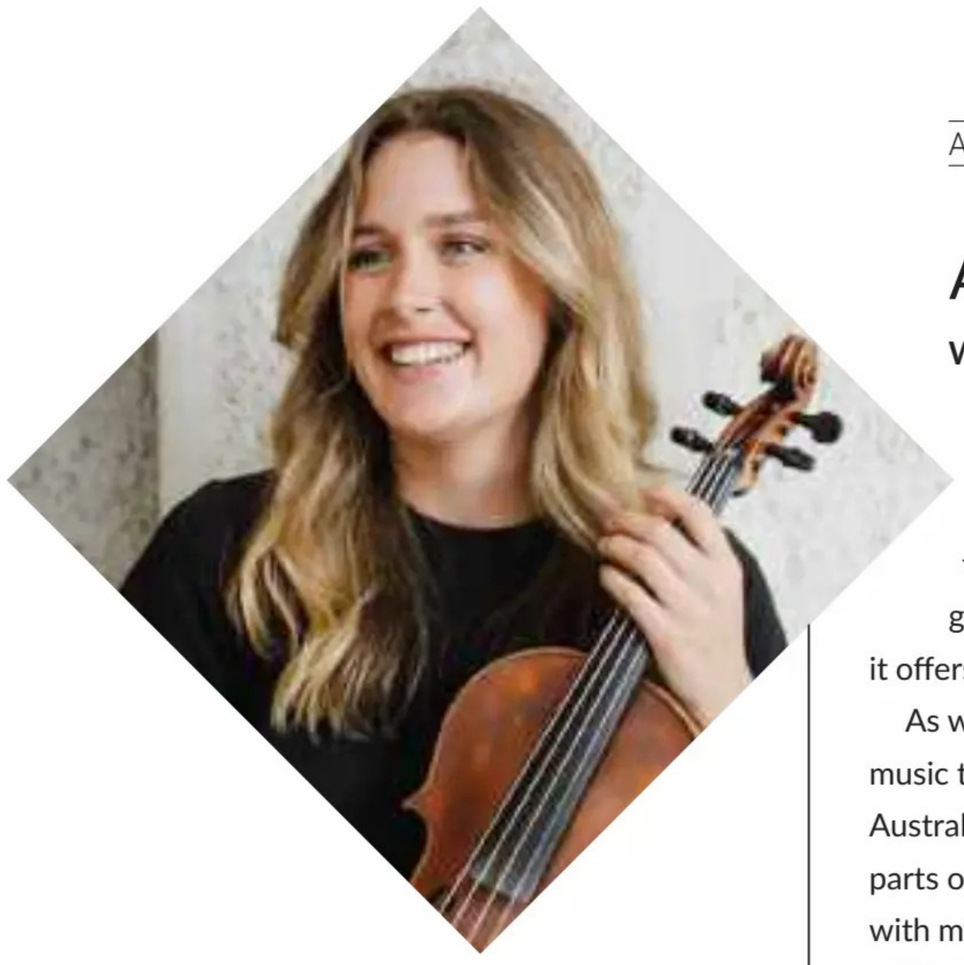
DEGREES B M D Dip • P ME EM Jz AS
MAIN STRING TEACHERS Head of strings/vn Goetz Richter **vn** Ole Bohn, Alice Waten, Rachael Beesley (EM), Matthew Greco (EM), Rafael Font (EM) **va** Roger Benedict, Nicole Forsyth (EM) **vc** Georg Pedersen, Julian Smiles **vc/ch** Daniel Yeadon (EM) **db** Alex Henery
CONTACT Matthew Hindson, 1 Conservatorium Rd, SYDNEY, NSW 2000, Australia
tel +61 2 9351 1222
con.apply@sydney.edu.au
http://sydney.edu.au/music

University of Newcastle, Conservatorium

DEGREES B • P
MAIN STRING TEACHERS vn Sohyun Eastham, Peter Watters-Cowan, Rodney Wikstrom **vc** Trevor McGowan-Slee, Gavin Clark

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie



PIA JOHNSON

AUSTRALIA

Ariel Postmus, viola

Western Australian Academy of Performing Arts, Edith Cowan University

The Western Australian Academy of Performing Arts (WAAPA) loves getting young musicians, before university, to gain experience with WAAPA teachers and ensembles, so I was invited to play with its orchestra when I was in high school. When it came to deciding where to go, my gut feeling was definitely for WAAPA because of the environment and multiple artistic disciplines it offers.

As well as one-to-one lessons, we had string classes and performance classes, aural training, music theory, music history and composition, as well as classes on both classical and indigenous Australian music. We were involved in operas and musical theatre, which were some of my favourite parts of the course, as well as the symphonic programmes, chamber music, and playing Baroque music with my teacher, Paul Wright, who is a specialist.

Most of us would get there bright and early for our aural classes, then commune at the café. WAAPA operates 24 hours, so people were in and out of practice rooms from six in the morning until late at night. Perth is very suburban, so most people lived with their families or in houses with other students. And there's a park nearby where we'd all sit together and have picnics.

WAAPA helped me become a multifaceted musician, able to play so many different musical genres. The performance experience ensured that I didn't get too comfortable, and pushed me to be better. A highlight for me was the concerto competition in my final year. Being at the front of the stage rather than in the orchestral section really got me out of my comfort zone.

The other students become your fierce friends for life. I would really recommend WAAPA to musicians who want to branch out beyond classical performance and to pursue other interests. This is because WAAPA offers so many collaborations with dance, opera, acting, new music, musical theatre, improvisation and jazz. That environment was what sold me on WAAPA.

CONTACT Music Enquiries, Cnr Auckland & Laman Streets, NEWCASTLE, NSW 2300, Australia
tel +61 2 4921 8900
conservatorium@newcastle.edu.au
www.newcastle.edu.au

University of Queensland School of Music

DEGREES B M D Dip C • P ME JM
MAIN STRING TEACHERS vn Doretta Balkizas **va** Patricia Pollett **vc** Patrick Murphy **db** Phoebe Russell
CONTACT Level 4, Zelman Cowan Bldg, BRISBANE, QLD 4072, Australia
tel +61 7 3365 4949
music@uq.edu.au
http://music.uq.edu.au

University of Southern Queensland

DEGREES B M Dip • P ME
CONTACT Music Dept, TOOWOOMBA, QLD 4350, Australia
tel +61 7 4631 5315
study@usq.edu.au
www.usq.edu.au

Western Australian Academy of Performing Arts, Edith Cowan University

DEGREES B M D Dip • P ME Jz
MAIN STRING TEACHERS Head of strings/ch Darlington Quartet **vn** Semra Lee, Zak Rowntree, Paul Wright **va** Sally Boud, Daniel Schmitt, Kathy Potter **vc** Jon Tooby, Sophie Curtis, Nick Metcalfe **db** Andrew Sinclair
CONTACT Tim White, 2 Bradford Street, MOUNT LAWLEY, WA 6050, Australia
tel +61 8 6304 6117
t.white@ecu.edu.au
www.waapa.ecu.edu.au

AUSTRIA

Anton Bruckner Private University

DEGREES B M JD • P ME EM Jz
MAIN STRING TEACHERS Head of strings Alexander Maurer **vn** Albert Fischer, Werner Neugebauer, Sabine Nova, Wolfram Wincor **vn/ch** Meesun Hong Coleman **va** Predrag Katanic, Laura Maria Jungwirth **vc** Andreas Pözlberger, Vashti Mimosa Hunter **db** Anton Schachenhofer
CONTACT Verena Schweiger, String Instruments, LINZ, 4040, Austria
tel + 43 732 701 000 374
verena.schweiger@bruckneruni.at
www.bruckneruni.at/institute/saiteninstrumente

Music & Arts University of the City of Vienna (MUK)

DEGREES B M Dip D C • P ME EM Jz
MAIN STRING TEACHERS Heads of strings Livia Sellin, Jorgos Panetsos **vn** Lidia Baich, Boris Brovtsyn, Dominika Falger, Dalibor Karvay, Boris Kuschnir, Julian Rachlin, Livia Sellin, Kristina Suklar, Pavel Vernikov, Ulrike Engel (EM) **va** Mario Gheorghiu, Jennifer Stumm, Gertrud Weinmeister, Pierre Pitzl (EM) **vc** Florian Berner, Lilia Schulz-Bayrova, Marie Spaemann, Jörg Zwicker (EM) **db** Botond Kostyák, Jan Georg Leser, Ján Krigovsky (EM), Gerhart Ulrich Langthaler (Jz), Harald Putz (Jz) **ch** Denise Benda, Luca Monti, Evgeny Sinayskiy, Florian Berner
CONTACT Student Affairs Office, Johannesgasse 4a, VIENNA, 1010, Austria
tel +43 1 512 77 47 200
studieninfo@muk.ac.at
www.muk.ac.at

Augustin Dumay supervises student Abigél Králik at the Queen Elisabeth Music Chapel (see page 15)

Universität Mozarteum Salzburg

DEGREES B M • P ME EM
MAIN STRING TEACHERS Head of strings Leonhard Roczek **vn** Lily Francis, Anneliese-Clara Gahl, Lukas Hagen, Esther Hoppe, Wonji Kim, Thomas Reif, Benjamin Schmid, Lavard Skou-Larsen, Hagai Shaham **vn/ch** Rainer Schmidt **vn/va** Mayumi Hirasaki (EM) **va** William Coleman Muriel Razavi, Sao Soulez-Larivière, German Tcakulov, Thomas Riebl (emeritus), **vc** Matthias Bartolomey, Enrico Bronzi, Giovanni Gnocchi, Clemens Hagen, Marco Testori (EM) **db** Christine Hoock **ch** Leonhard Roczek, Cibrán Sierra Vázquez
CONTACT Angelica Herzig, Dept of String Studies, Mirabellplatz 1, SALZBURG, 5020, Austria
tel +43 676 88122 376
angelica.herzig@moz.ac.at
www.uni-mozarteum.at

University of Music and Performing Arts, Graz

DEGREES B M D JD • P ME EM Jz
MAIN STRING TEACHERS Head of strings/vn Anke Schittenhelm **vn** Regina Brandstätter, Dominika Falger, Giovanni Guzzo, Maighread McCrann, Priya Mitchell, Vesna Stankovic-Moffatt, Susanne Scholz (EM), Boris Kuschnir (JD), Emilio Percan (JD), Wladislaw Winokurow **vn/ch** Sylvia-Elisabeth Viertel **va** Péter Barsony, Herbert Kefer (JD) **va/ch** Christian Euler **vc** Julian Arp, Kerstin Feltz, Tobias Stosiek, Johannes Krebs, Andrea Molnar (JD) **db** Timothy Dunin, Ernst Weissensteiner, Denton Roberts, Morten Ramsbøl (Jz) **ch** Alexander Pavlovsky, Petrit Ceku
CONTACT KUG, Leonhardstrasse 15, GRAZ, 8010, Austria
tel +43 316 389 1234
welcome@kug.ac.at
www.kug.ac.at/en

University of Music and Performing Arts, Vienna

DEGREES B M Dip • P ME
MAIN STRING TEACHERS vn Christian Altenburger, Sang Hee Cheong, Albena Danailova, Michael Frischenschlager, Ioana Cristina Goicea, Anna Gutowska, Josef Hell, Ernst Kovacic, Elisabeth Kropfitsch, Rainer Küchl, Ottmaier Ortwin, Jan Pospichal, Dora Schwarzberg, Anton Sorokow, Alexandra Soumm, Lothar Strauss, Ulf Wallin, Lieke te Winkel, Laura Elina Vähälä **va** Sebastian Herberg, Wolfgang Klos, Gerhard Fabian Marschner, Hans Peter Ochsenhofer, Ulrich Schoenauer, Thomas Selditz **vc** Maria Grün, Stefan Kropfitsch, Reinhard Latzko, István Várdai, Peter Somodari **db** Christoph Wimmer-Schenkel, Alois Posch
CONTACT Evgenija Totic, Anton von Webern Platz 1, VIENNA, 1030, Austria
tel +43 1 71155 2301
totic@mdw.ac.at
www.mdw.ac.at/str

BELGIUM

Conservatoire Royal de Bruxelles

DEGREES B M • P EM Jz
MAIN STRING TEACHERS vn Frédéric d'Ursel, Nicolas Dupont, Vincent Hepp, Kerstin Hoelen, Shirley Laub, Tatiana Samouil, Aki Saulière, Ayako Tanaka, Benoît Douchy (EM), Mira Glodeanu (EM), Françoise Derissen (Jz) **va** Vladimir Burkač **vc** Romain Dhainaut, Marinela Doko, Marie Hallynck, Didier Poskin, Frédérique Aronica (EM), Hervé Douchy (EM), Marc Vanscheeuwijck (EM) **vc/ch** Francis Mourey **db** James Munro, Adrien Tyberghein, Samuel Gerstmans (Jz) **ch** Guy Danel, Elisabeth Deletaille, Aymeric de Villoutreys, Romain Dhainaut, Daniel Rubenstein, Igor Semenoff, Bernard Woltèche
CONTACT 30 rue de la Régence, BRUSSELS, 1000, Belgium
tel +32 2 511 04 27
info@conservatoire.be
www.conservatoire.be

ARTS² (Conservatoire royal de Mons)

DEGREES B M D • P ME
MAIN STRING TEACHERS vn Kremena Nikolova, Eliot Lawson, Daniel Rubenstein, Wibert Aerts **va** Daniel Rubenstein, Marc Sabbah **vc** David Cohen, Han Bin Yoon **db** Philippe Cormann **ch** Benoît Douchy, Hervé Douchy, Clément Holvoet, Daniel Rubenstein, Han Bin Yoon
CONTACT Alexandre De Craim, 7 rue de Nimy, 7000 MONS, Belgium
tel + 32 65 47 52 00
conseiller.academique@artsaucarre.be
www.artsaucarre.be

Koninklijk Conservatorium Brussel

DEGREES B M D Dip C • EM Jz
MAIN STRING TEACHERS Heads of strings/va Tony Nys, Yossif Ivanov **vn** Philippe Graffin, Yuzuko Horigome, Yossif Ivanov, Zygmund Kowalski, Valeri Oistrakh, Ryo Terakado (EM), Joanna Huszcza (EM), Alexandre Cavaliere (Jz) **va** Paul De Clerck

M. F. PHOTOGRAPHY

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

QUEEN MUSIC ELISABETH CHAPEL

Artistic Departement
audition@musicchapel.org
+32 2 352 01 12
445 Chaussée de Tervuren
1410 Waterloo

Musicchapel.org

International Center of Musical Excellence

Violin
Augustin Dumay

Viola
Miguel da Silva

Cello
Gary Hoffman

Chamber Music
Corina Belcea
Miguel da Silva
Jean-claude Vanden Eynden

MELBOURNE CONSERVATORIUM OF MUSIC

MASTER OF MUSIC (ORCHESTRAL PERFORMANCE)

Prepare for your career at the highest level. Refine your specialised instrumental skills in our program integrating orchestral, chamber and solo repertoires. University partners include the Australian Chamber Orchestra and Australian World Orchestra.

Applications open April 2024, for February 2025 intake.

go.unimelb.edu.au/39i8

Faculty of Fine Arts & Music

THE UNIVERSITY OF MELBOURNE

Made in Germany

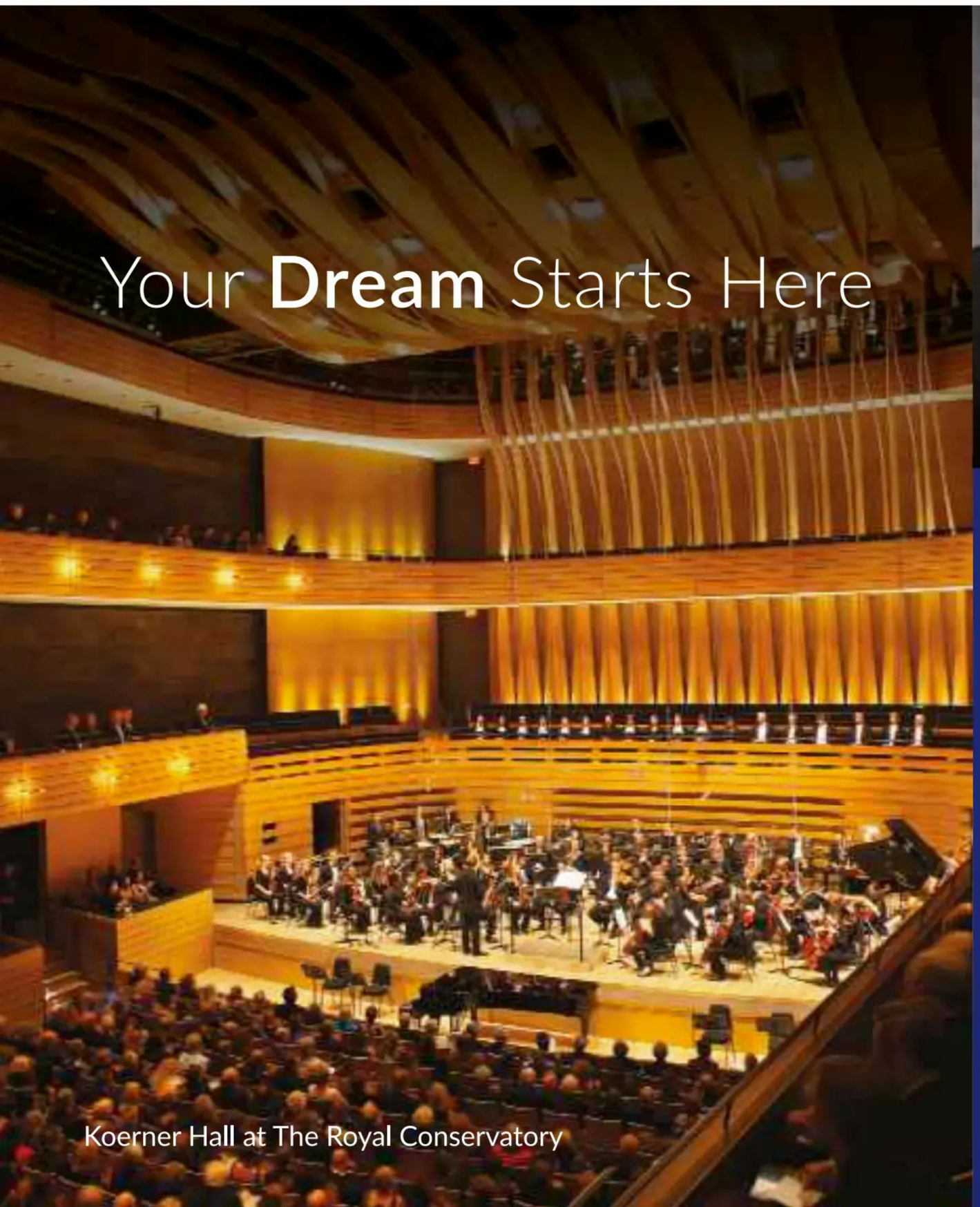
Bergkamm

Master & High-End Student Violins

Each violin can be selected online

bergkamm.com

Your **Dream** Starts Here



Koerner Hall at The Royal Conservatory

Hans Jørgen Jensen

Paul Kantor

STUDY AT THE GLENN GOULD SCHOOL

(Toronto, Canada)

- Acclaimed faculty
- Multiple performance opportunities
- Generous scholarship funding

rcmusic.com/GGS

The Royal Conservatory®

THE GLENN GOULD SCHOOL

vc Viviane Spanoghe, Jeroen Reuling, Olsi Leka, Alain Gervreau (EM)
db Koenraad Hofman **vl** Philippe Pierlot
CONTACT Rue de la Régence 30, BRUSSELS, 1000, Belgium
tel +32 2 511 04 27
info@conservatoire.be
www.kcb.be

Luca School of Arts – Campus Lemmens

DEGREES B M • P ME Jz
Head of strings Geert De Bièvre
vn Maximilian Lohse, Samuel Nemtanu, Lilia Umnova, Lei Wang **va** Tine Janssens, Marc Tooten **vc** Geert De Bièvre, Amy Norrington, Martijn Vink **db** Martin Rosso
CONTACT Campus Lemmens, Lemmensberg 3, 3000 LEUVEN, Belgium
tel +32 2 447 15 00
info.lemmens@luca-arts.be
www.luca-arts.be;
www.luca-arts.be/nl/international-students

Queen Elisabeth Music Chapel

DEGREES Dip C • P
MAIN STRING TEACHERS Head of strings Anne-Lise Parotte **vn** Augustin Dumay **va/ch** Miguel da Silva **vc** Gary Hoffman **ch** Corina Belcea, Jean-Claude Vanden Eynden
CONTACT Anne-Lise Parotte, Chaussée Tervuren 445, WATERLOO, 1410, Belgium
tel +32 2 352 01 12
audition@musicchapel.org
www.musicchapel.org

Royal Conservatoire Antwerp

DEGREES B M Dip • P ME Jz
MAIN STRING TEACHERS Head of strings Guido De Neve, Elisabeth Sturtewagen **vn** Jolente De Maeyer, Alexei Moshkov, Aylen Pritchin **vn/ch** Guido De Neve **va/ch** Razvan Popovici, Mathis Rochat **vc** Olsi Leka **vc/ch** Justus Grimm **db/ch** Lode Leire
CONTACT Music Department, AP Hogeschool, Desguinlei 25, ANTWERP, 2018, Belgium
tel +32 3 244 18 00
conservatorium@ap.be
www.ap.be/royal-conservatoire

Royal Conservatory, University College Ghent

DEGREES B M D • P ME JM Jz
MAIN STRING TEACHERS vn Alessandro Moccia, Wibert Aerts, Lisa Jacobs **va** Tony Nys **vc** Judith Ermert **db** David Desimpelaere **ch** Wim Konink, Kris Deprey, Pieter Jansen, Filip Rathé, Benjamin Wiame, Hein Boterberg **lt** Andreas Korczak, Toon Lauwers
CONTACT Louis Pasteurlaan 2, GHENT, 9000, Belgium
tel +32 9 243 3600
schoolofarts@hogent.be
www.schoolofartsgent.be

BRAZIL

Conservatório Brasileiro de Música, Rio de Janeiro

DEGREES B • ME
CONTACT Ave Graça Aranha 57, 12th Floor, Castelo, RIO DE JANEIRO, 20030-002, Brazil
tel +55 21 3478 7600
contato@cbmmusica.edu.br
www.cbmmusica.edu.br

CANADA

Brandon University

DEGREES B M • P ME JM Jz AS
MAIN STRING TEACHERS vn/ch Kerry DuWors **va** Robert Richardson Jr **vc/ch** Leanne Zacharias **ch** Catherine Woods, Alexander Tselyakov
CONTACT Bobbi White, Queen Elizabeth II Music Bldg, 270 18th St, BRANDON, MA R7A 6A9, Canada
tel +1 204 727 7388
music@brandonu.ca
www.brandonu.ca/music

The Glenn Gould School

DEGREES B Dip • P
MAIN STRING TEACHERS Head of strings/vn/va Barry Shiffman **vn** Atis Bankas, Marie Bérard, Jonathan Crow, Paul Kantor **vn/ch** Min-Jeong Koh, Erika Raum, Mayumi Seiler **va/ch** Steven Dann **vc** Andrés Diaz, David Hetherington, Hans Jørgen Jensen **db/ch** Jeffrey Beecher **ch** Paul Widner, Bryan Epperson
CONTACT 273 Bloor St W, TORONTO, ON M5S 1W2, Canada
tel +1 416 673 1422
glenngouldschool@rcmusic.ca
http://rcmusic.com/GGS

McGill University Schulich School of Music

DEGREES B M D Dip • P ME EM Jz
MAIN STRING TEACHERS Head of strings/vn André Roy
vn Jinjoo Cho, Marcelle Mallette, Violaine Melançon, Alexander Read, Richard Roberts, Andrew Wan **va** Marina Thibeault, Frédéric Lambert, André Roy, Victor Fournelle-Blain **vc** Elizabeth Dolin, Yegor Dyachkov, Matt Haimovitz, Brian Manker, Chloé Dominguez **db** Brian Robinson, Ali Yazdanfar, Eric Chappell, Scott Feltham
CONTACT Melanie Collins, 555 Sherbrooke St W, MONTREAL, QC H3A 1E3, Canada
tel +1 514 398 4991
recruitment.music@mcgill.ca
www.mcgill.ca/music

McMaster University

DEGREES B Dip • JM
CONTACT Music Department, School of the Arts (SOTA), Togo Salmon Hall 414, 1280 Main St W, HAMILTON, ON L8S 4M2, Canada
tel +1 905 525 9140 x27671
sota@mcmaster.ca
www.mcmaster.ca

Memorial University

DEGREES B M • P ME JM Jz
MAIN STRING TEACHERS Head of strings/vn/va/ch Nancy Dahn **vn** Jennifer Johnson **vn/ch** Heather Kao **va/ch** Kate Read **vc/ch** Nathan Cook **ch/db/ch** Vernon Regehr
CONTACT School of Music, MU-2000, M.O. Morgan Bldg, 7, Phelan Rd, ST JOHN'S, NL A1C 5S7, Canada
tel +1 709 864 7486
music@mun.ca
www.mun.ca/music

University of Alberta Department of Music

DEGREES B M D • JM ME
MAIN STRING TEACHERS Head of strings/vn/va/ch Guillaume Tardif **vn** Robert Uchida **va** Keith Hamm **vc** Rafael Hoekman **db** Jan Urke
CONTACT Stephen Tchir, 3-146 Fine Arts Bldg, EDMONTON, AB T5G 2C9, Canada
tel +1 780 492 0602
musicug@ualberta.ca
www.ualberta.ca/music

Rehearsal at the University of Ottawa School of Music

University of British Columbia

DEGREES B M D Dip • P ME JM
MAIN STRING TEACHERS Head of strings/vn/ch Jasper Wood
CONTACT Music Admissions, School of Music, 6361 Memorial Rd, VANCOUVER, BC V6T 1Z2, Canada
tel +1 604 827 1595
music.admissions@ubc.ca
https://music.ubc.ca/undergraduate/admissions
https://music.ubc.ca/graduate/admissions

University of Calgary School of Creative and Performing Arts

DEGREES B M
MAIN STRING TEACHERS Head of strings/vn/ch Edmond Agopian **vn** Donovan Seidle **vn/ch** Joan Barrett **va/ch** Dean O'Brien **vc** Beth Root Sandvoss **db** Sam Loeck **ch** Jani Parsons
CONTACT Edmond Agopian, Craigie Hall D100, 2500 University Drive NW, CALGARY, AB T2N 1N4, Canada
tel +1 403 220 7393
agopian@ucalgary.ca
https://scpa.ucalgary.ca

University of Lethbridge

DEGREES P ME EM AS
MAIN STRING TEACHERS Head of strings/vc Christine Bootland **vn** Alina Khvato **vc/ch** Mark Rodgers **db** Catherine McLaughlin
CONTACT Department of Music, 4401 University Dr, LETHBRIDGE, AB T1K 3M4, Canada
tel +1 403 329 2304
music.conservatory@uleth.ca
www.uleth.ca/music-conservatory

University of Manitoba, Desautels Faculty of Music

DEGREES B M Dip • P ME
MAIN STRING TEACHERS Head of strings/vc/ch Minna Rose Chung **vn/ch** Oleg Pokhanovski **va** Elise Lavallee **db** Meredith Johnson **ch** Judy Kehler Siebert
CONTACT Room 319, Taché Hall, 150 Dafoe Rd, WINNIPEG, MB R3T 2N2, Canada
tel +1 204 474 9310
music@umanitoba.ca
www.umanitoba.ca/music

University of Montréal, Faculty of Music

DEGREES B M D Dip • P JM
MAIN STRING TEACHERS Head of strings/vc/ch Yegor Dyachkov **vn** Marie Bégin, Uliana Drugova **va** Cynthia Blanchon **vn/ch** Guillaume Sutre, Yukari Cousineau **va/ch** Jutta Puchhammer-Sédillot **db** Yannick Chênevert
CONTACT PO Box 6128, Downtown Station, MONTRÉAL, QC H3C 3J7, Canada
tel +1 514 343 6427
musique@umontreal.ca
www.music.umontreal.ca

University of Ottawa School of Music

DEGREES B M Dip • P ME JM
MAIN STRING TEACHERS Head of strings/vn Timothy Chooi **vn** Nikki Chooi **vc** Paul Marleyn **va/ch** Michael van der Sloot **db** Travis Harrison
CONTACT Pérez Hall, Room 103, 50 University, OTTAWA, ON K1N 6N5, Canada
tel +1 613 562 5733
music@uottawa.ca
https://arts.uottawa.ca/music

University of Regina

DEGREES B M • P ME
MAIN STRING TEACHERS
vn Christian Robinson **vc** Simon Fryer **db** Curtis Scheschuk
CONTACT Department of Music, RC 257, Riddell Centre, REGINA, S4S 0A2, Canada
tel +1 306 585 5532
music.dept@uregina.ca
www.uregina.ca/mediaartperformance/music.html

University of Toronto Faculty of Music

DEGREES B M D Dip C • P ME EM Jz
MAIN STRING TEACHERS Head of strings/vn Mark Fewer **vn** Marie Bérard, Conrad Chow, Jonathan Crow, Etsuko Kimura, Annalee Patipatanakoon, Erika Raum, Mark Skazinetsky, Scott St John, Timothy Ying, Patricia Ahern (Baroque violin), Julia Wedman (Baroque violin) **va** Andrew Ascenzo, Rémi Pelletier, Theresa Rudolph, Patrick Jordan (Baroque viola) **vc** Shauna Rolston, Paul Widner, Christina Mahler (Baroque cello) **vl** Joëlle Morton **db** Tim Dawson, Edward Tait
CONTACT Undergraduate Admissions, 80 Queen's Park, TORONTO, ON M5S 3C5
tel +1 416 978 3741
undergrad.music@utoronto.ca
www.music.utoronto.ca

BONNIE FINDLEY

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

University of Victoria School of Music

DEGREES B M • P ME

MAIN STRING TEACHERS Head of strings/vn/ch Ann Elliott-Goldschmid **va/ch** Joanna Hood **vc/ch** Pamela Highbaugh Aloni **db** Alex Olsen, Malcolm Armstrong

CONTACT Bethany McNeil, PO Box 1700, STN CSC, VICTORIA, BC V8W 2Y2, Canada

tel +1 250 721 7904

musicadmin@uvic.ca

https://finearts.uvic.ca/music

Vancouver Academy of Music

DEGREES B Dip • P

MAIN STRING TEACHERS vn Domagoj Ivanovic, Nicholas Wright, Jenny Lim, Jonathan Na, David Lakirovich, **va** Isabelle Roland **vc** Joseph Elworthy, Henry Shapard **db** Dylan Palmer

CONTACT 1270 Chestnut St, VANCOUVER, BC V6J 4R9, Canada

tel +1 604 734 2301

college@vam.bc.ca https://college.vam.ca

Victoria Conservatory of Music and Camosun College Music Department

DEGREES Dip C • P ME EM Jz AS

MAIN STRING TEACHERS Head of strings/vn/ch Simon MacDonald **vn** Daniel Lapp (Jz AS), Müge Büyükçelen, Tori Gould (EM), Paul Luchkow (EM) **vn/va** David Visentin, Guyonne Le Louarn **va/vc** Brian Yoon, Martin Bonham (EM), Hannah Craig, Maria Wang, Amy Laing **db** Alex Olson **ch** David Visentin **lt** Ross Hill

CONTACT Alex Richards, Student Information and Program Coordination, 900 Johnson Street, VICTORIA, BC V8V 3N4, Canada

tel +1 416 386 5311 ext 3310

postsecondary@vcm.bc.ca

https://vcm.bc.ca/learn/postsecondary

Western University, Don Wright Faculty of Music

DEGREES B M D Dip • P ME JM

MAIN STRING TEACHERS Head of strings/vn Annette-Barbara Vogel **vn** Nicolas Carlucci, Mel Martin, Irene Tandberg **va** Sharon Wei **vc** Thomas Wiebe **db** Joseph Phillips **ch** Jana Starling, Thomas Wiebe, Joseph Lanza (EM)

CONTACT Talbot College, Rm 210, 1151 Richmond St, LONDON, ON N6A 3K7, Canada

tel +1 519 661 2111 x82043

music@uwo.ca

https://music.uwo.ca

Wilfrid Laurier University

DEGREES B M Dip • P ME AS

MAIN STRING TEACHERS Head of strings/vn/ch Jerzy Kaplanek **vn/ch** Jeremy Bell **va/ch** Christine Vljak **vc/ch** Katie Schlaikjer **db** Ian Whitman

CONTACT Faculty of Music, 75 University Ave W, WATERLOO, ON N2L 3C5, Canada

tel +1 548-889-3642

choosemusic@wlu.ca

www.wlu.ca/music

CHINA

Central Conservatory of Music, Beijing

DEGREES B M D

CONTACT 43 Baojia St, Xicheng District, BEIJING, 100031, China

tel +86 10 66425504 (ug); +86 10 66415586 (pg)

ccom@ccom.edu.cn

www.ccom.edu.cn

Chinese University of Hong Kong

DEGREES B M D Dip • P

CONTACT Dept of Music, Room 201, Hui Yeung Shing Bldg, SHATIN NT, Hong Kong

tel +852 3943 6716 (ug); +852 3943 6510 (pg)

music@cuhk.edu.hk

www.cuhk.edu.hk/mus

Hong Kong Academy for Performing Arts

DEGREES B M Dip JD • P ME

CONTACT School of Music, 1 Gloucester Rd, WANCHAI, China, Hong Kong

tel +852 25 84 85 00

Email via website

www.hkapa.edu/music

Hong Kong Baptist University

DEGREES B M • P ME

CONTACT Department of Music, Rm AST801, Sing Tao Bldg, Kowloon Tong, KOWLOON, China, Hong Kong

tel +852 3411 5153

mus@hkbu.edu.hk

http://mus.hkbu.edu.hk

Shanghai Conservatory of Music

DEGREES B M • P

CONTACT 20 Fenyang Rd, SHANGHAI, 200 031, China

tel +86 643 164 12

mail@shcmusic.edu.cn

www.shcmusic.edu.cn

South China Normal University School of Music

DEGREES B M • P ME JM

CONTACT City School district, GUANGZHOU, Guangdong Province, 510631, China

tel +86 20 393 100 35

yyxy@scnu.edu.cn

http://music.scnu.edu.cn

The Tianjin Juilliard School

DEGREES M • P

MAIN STRING TEACHERS vn Weigang Li, Angelo Xiang Yu **vn/ch** Wei He **va** Honggang Li, Hanna Lee **vc** Sihao He **vc/ch** Yeonjin Kim **db** Daxun Zhang **ch** Shanghai Quartet, Xiaohan Wang, Hanna Lee

CONTACT Jennifer Wang, Office of Admissions, 2946 Xinhua Road, Binhai New Area, TIANJIN, 300450, China

Tel +86 022 2576 4890

admissions@tianjinjuilliard.edu.cn

www.tianjinjuilliard.edu.cn

CROATIA

University of Zagreb, Academy of Music

DEGREES B M • P ME

MAIN STRING TEACHERS Head of strings Ivan Novinc **vn** Goran Končar, Anđelko Krpan, Marco Graziani, Martin Draušnik, Ivo Dropulić, Davor Philips, Leonid Sorokow, Marija Ćepulić, Orest Shourgot, Susanna Yoko Henkel-Despot **va** Krešimir Pustički, Milan Čunko, Aleksandar Milošev **vc** Krešimir Lazar, Monika Leskovar, Branimir Pustički **db** Antal Papp, Nikša Bobetko **ch** Goran Bakrač, Pavle Zajcev, Laura Vadjon, Vlatka Peljhan, Jelena Očić, Martin Krpan, Zita Draušnik

CONTACT Trg Republike Hrvatske 12, ZAGREB, 10000, Croatia

tel +385 1 4810 200

referada@muza.hr

www.muza.unizg.hr

CZECH REPUBLIC

Academy of Performing Arts in Prague

DEGREES B M D

CONTACT Leoš Čepický, Malostranské námestí 258/13, PRAGUE 1, 118 01, Czech Republic

tel +420 234 244 135

leos.cepicky@hamu.cz

www.amu.cz

Janáček Academy of Music and Performing Arts

DEGREES B M D

MAIN STRING TEACHERS

vn Peter Michalica, František Novotný, Miloš Vacek, Pavel Wallinger **va** Jan Řezníček, David Šlechta **vc** Michal Jamník, Šťěpán Švestka, Miroslav Zicha **db** Miloslav Jelínek, Marek Švestka

CONTACT Petra Koňárková, Komenského nám 6, BRNO, 662 15, Czech Republic

tel +420 542 591 607

konarkova@jamu.cz

www.jamu.cz

Prague Conservatoire

MAIN STRING TEACHERS Head of strings/vn Dana Vlachová **vn** Jiří Fišer, Jaroslav Foltýn, Radim Kresta, Pavel Kudelásek, Jindřich Pazdera, František Souček, Jiří Vodička, Jitka Nováková, Ludmila Štětinová, Jan Talich **va** Michal Foltýn, Petr Holman, Kristina Nouzovská Fialová, Jiří Rajniš, Radim Sedmidubský **vc** Jaroslav Kulhan, Libor Mašek (EM), Miroslav Petráš, Petr Nouzovský, Thomas Strašil, Renata Strašrybková, Petr Šporcl, Pavel Verner **db** Jiří Valenta, Tomáš Vybíral

CONTACT Na Rejdišti 1, PRAGUE 1, 110 00, Czech Republic

tel +420 222 327 206; +420 222 321 837

conserv@prgcons.cz

https://prazskakonzervator.cz

DENMARK

SDMK – Danish National Academy of Music

DEGREES B M • P ME EM AS

MAIN STRING TEACHERS

vn Arne Balk-Møller **va** Rafaell Altino **vc/ch** Niels Ullner

CONTACT Odeons Kvarter 1, 5000 Odense C, Denmark

tel +45 63 11 99 00

info@sdmk.dk

www.sdmk.dk/en

Royal Academy of Music, Aarhus/Aalborg

DEGREES B M • P ME

MAIN STRING TEACHERS vn Mo Yi, Nicolas Sublet **va** Evdokia Ershova, Luminita Marin **vc/ch** Henrik Brendstrup **db** David McIlfatrick

CONTACT Skovgaardsgade 2C, AARHUS, 8000 C, Denmark

tel +45 72 26 74 16

mail@musikkons.dk

www.musikkons.dk

Royal Danish Academy of Music

DEGREES B M Dip • P ME

MAIN STRING TEACHERS Head of strings/va/ch Tim Frederiksen **vn** Eszter Haffner, Peter Herresthal, Michael Malmgreen, Elisabeth Zeuthen Schneider, Alexandre Zapolski **vn/va** Arden Lambert **vc** Andreas Brantelid, Ida Ben-Hamadou, Richard Krug, Toke Møldrup **db** Michal Stadnicki

CONTACT Admissions Office, Rosenørns Allé 22, FREDERIKSBERG, 1970, Denmark

tel +45 72 26 72 26

admission@dkdm.dk

https://english.dkdm.dk

ESTONIA

Estonian Academy of Music and Theatre

DEGREES B M D • P ME

MAIN STRING TEACHERS Head of strings/vn Arvo Leibur **vn** Mari Tampere-Bezrodny, Urmas Vulp, Triin Ruubel-Lilleberg, Kristina Kriit, Sigrid Kuulmann, Harry Traksmann, Mari Poll **va** Johanna Vahermägi, Toomas Nestor **vc** Henry-David Varema **db** Jiri Parviainen **ch** Jelena Fomina, Lea Leiten, Thea Nestor, Reet Ruubel

CONTACT Lilian Rajavee-Salundo, Department of Classical Music Performance, Tatari 13, TALLINN, 10116, Estonia

tel +372 6675 708

lilian.rajavee-salundo@eamt.ee

https://eamt.ee/en/departments/classical-music-performance/strings

FINLAND

Helsinki Conservatory

MAIN STRING TEACHERS vn Mari Kortelainen, Janne Malmivaara, Erkki Palola, Klaara Pyrhönen, Pauliina Puukko, Maaret Repo-Pohjonen, Tapio Tuovila, Päivi Valjakka-Salminen **va** Sari Aalto, Helge Valtonen **vc** Leila Kurkikangas, Sami Mäkelä **db** Taru Tiusanen

CONTACT Ruoholahdentori 6, HELSINKI, 180, Finland

tel +358 9 5860 580

conservationatorio@konservatorio.fi

www.konservatorio.fi

Jakobstad Music Institute

CONTACT Kaija Ena, Storgatan 9, PIETARSAARI, 68600, Finland

tel +358 6 786 1279

info@musikhuset.fi

www.musikhuset.fi

Kuopio Konservatorio

DEGREES JD • P EM

CONTACT Kuopionlahdenkatu 23 C, KUOPIO, 70100, Finland

tel +358 44 7279 200

konservatorio@kuopionkonservatorio.fi

www.kuopionkonservatorio.fi

Sibelius Academy of the University of the Arts Helsinki

DEGREES B M D JD • P ME EM Jz

MAIN STRING TEACHERS vn Réka Szilvay, Cecilia Zilliacus, Sirkka-Liisa Kaakinen-Pilch, Pekka Kauppinen, Tero Latvala, Päivyt Meller, Petri Aarnio, Janne Malmivaara, Yvonne Frye, Arja Yurtseven **va** Teemu Kupiainen, Annariina Jokela, Pirkko Simojoki **vc** Martti Rousi, Joona Pulkkinen, Erkki Lahesmaa, Tuomas Lehto, Tuomas Ylinen **vc/ch** Marko Ylönen **db** Lasse Lagercrantz **ch** Martti Rautio

CONTACT PO Box 30, Uniarts, HELSINKI, FI-00097, Finland

tel +358 294 47 2000

siba.admissions@uniarts.fi; siba.info@uniarts.fi

www.uniarts.fi/en

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department

OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles

INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

Il Cannone® *for* Cello

Free to Choose

Find *your* voice. With our Il Cannone series for cello, we have designed a range of individual set and string options to help you to find your ideal blend.

Available in two variants, *Direct & Focused* and *Warm & Broad*, all eight strings are mutually compatible and fully interchangeable.

Sheku Kanneh-Mason matched his style and instrument and chose:

Our versatile Il Cannone family works in harmony to accommodate virtually all of the needs of both player and instrument.

Also available for violin as part of our expanding universe of sound possibility.

Featured Larsen Artist

Sheku Kanneh-Mason

LARSEN STRINGS

larsenstrings.com

Original image of Sheku Kanneh-Mason © Ollie Ali

Tampere Conservatoire

DEGREES JD • P
MAIN STRING TEACHERS vn Silva Koskela, Markus Tyrväinen, Juha Arppola, Ulla-Kaisa Honkela, Miia Tepponen **va** Olli-Pekka Karppinen, Eija Laru **vc** Kaarle Husgafvel, Tuula Tikkala, Harri Topi **db** Tuomo Kinnunen
CONTACT F.E. Sillanpään katu 9, TAMPERE, 33230, Finland
tel +358 50 311 9586
tiedotus@tampereenkonservatorio.fi
www.tampereenkonservatorio.fi

FRANCE

Cefedem Auvergne Rhône-Alpes

DEGREES Dip • P
CONTACT 14 rue Palais Grillet, LYON, 69226, France
tel +33 04 78 38 40 02
contact@cefedem-aura.org
www.cefedem-au ra.org

CNR de Nantes

DEGREES Dip • P EM
MAIN STRING TEACHERS Head of strings/vn Marie-Violaine Cadoret **vn** Blandine Chemin, Gaëlle Christmann, Daniel Ispas, Damien Papulino, Constantin Serban **va** Anne Etevenon, Cécile Grenier **vc** Camille Cantin, François Girard, Geneviève Kumer **db** Elisabeth Allain
CONTACT 4 rue Gaëtan Rondeau, NANTES, 44200, France
tel +33 2 51 25 00 20
conservatoire@mairie-nantes.fr
https://conservatoire.nantes.fr

CNR de Rennes

CONTACT 26 rue Hoche, RENNES, 35000, France
tel +33 2 23 62 22 50
crr-usagers@ville-rennes.fr
www.conservatoire-rennes.fr

CNR de Strasbourg

DEGREES Dip C • P Jz
MAIN STRING TEACHERS vn Alexandre Cottin, Élodie Haas, Samika Honda, Hedy Kerpitchian, Philippe Lindecker, Alexander Pavlovich, Ana Reverdito-Haas, Aline Zeller, Ida Zurflüh-Faggianelli **vn/ch** Stéphanie Pfister (EM) **va** Benjamin Boura, François Coppey-Thibault, Jean-Christophe Garzia, Anne-Irène Kempf **vc** Lisa Erbès, Fabien Genthialon, Mihály Temesvári, Frank van Lamsweerde, Marc-Didier Thirault, Keiko Gomi (EM) **db** Stephen Werner, Jean-Daniel Hégé (Jz) **db/ch** Christophe Béreau **vl** Franziska Finkh
CONTACT Cité de la musique et de la danse, 1 place Dauphine, STRASBOURG, 67076, France
tel +33 3 68 98 51 00
conservatoire@strasbourg.eu
www.conservatoire.strasbourg.eu

CNR de Toulouse

DEGREES Dip • P EM Jz AS
MAIN STRING TEACHERS vn Carole Bruère-Garbarg, Clara Cernat, Nathalie Descamps, Lucile Duran, Cécile Moreau **vn/va**/Gilles Collliard (EM) **va** Valérie Apparailly, Louis Merlet **vc** Blandine Boyer-Terrieux, Antoine Foucher, Maturin Matharel (EM) **db/ch** Renaud Gruss, Damien-Loup Vergne **vl** Anne Gaurier
CONTACT 17 rue Larrey, TOULOUSE, 31000, France
tel +33 5 61 22 28 61
Email via website
https://conservatoirerayonnementregional.toulouse.fr

CNSMD de Lyon

DEGREES B M D Dip • P ME EM
MAIN STRING TEACHERS Head of strings/va Françoise Gnéri **vn** Jennifer Gilbert, Marie Charvet, Marianne Piketty, Marc Danel, Odile Edouard (EM) **va** John Stulz **vc** Emmanuelle Bertrand, Anne Gastinel, Emmanuel Balssa (EM) **db** Cédric Carlier **ch** Lysis Quartet, Mycelium Quartet (EM)
CONTACT Communication, 3 Quai Chauveau, LYON cedex 09, 69266, France
tel +33 4 72 19 26 26
communication@cnsmd-lyon.fr
www.cnsmd-lyon.fr

CNSMD de Paris (Paris Conservatoire)

DEGREES M D Dip • P EM Jz
MAIN STRING TEACHERS vn José Álvarez, Olivier Charlier, Pierre Colombet, Eric Crambes, Roland Daugareil, Clemence De Forceville, Stephanie-Marie Degand, Pierre Fouchenerет, Arielle Gill, Philippe Graffin, Kristoff Gylling, Michaël Hentz, Pierre-Yves Hodique, Yoko Kaneko, Young Eun Koo, Frédéric Laroque, Yun-Yang Lee, Catherine Montier, Sarah Nemtanu, Maguelone Parigot, Mathilde Nguyen, Gordan Nikolić, Ji-Yoon Park, Yunpeng Zhao, Stephanie-Marie Degand (EM), Laure Vovard (EM) **vn/va** François Fernandez (EM) **vn/vc** Antoine Peyre de Grolée **va** Odile Auboin, Nicolas Bône, Marc Desmons, Louis Fima, David Gaillard, Christophe Gaugué, Adrien Lamaraca, Dominique Plancade, Jean Sulem, Pierre-Henri Xuereb **vc** Pauline Bartissol-Duran, Emmanuelle Bertrand, Eric-Maria Couturier, Cyrille Lacrouts, Matthew Lejeune, Diana Ligeti-Paoletti, Véronique Marin-Queyras, Fiona Mari Mato, Flora Merlin, Guillaume Paoletti, Jean-Baptiste Doulcet, Marc Coppey, Raphaël Pidoux, Karin Selo, Tatjana Uhde, Christophe Coin (EM), Bruno Cocset (EM), Laura Vovard (EM) **db** Jean-Edmond Bacquet, Thierry Barbé, Sylvaine Carlier-Vallespir, Nicolas Crosse, Eckhard Rudolph
CONTACT 209 ave Jean Jaurès, PARIS, 75019, France
tel +33 1 40 40 45 45
communication@cnsmdp.fr
www.conservatoiredeparis.fr

Conservatoire à Rayonnement Régional de Paris

DEGREES Dip • EM JM Jz
MAIN STRING TEACHERS Head of strings/va Louis Fima **vn** José Álvarez, Benjamin Chenier (EM), Bertrand Cervera, Caroline Cervera, Arielle Gill, Stephanie Moraly, Christophe Poiget, Thibault Vieux **va** Anne-Aurore Anstett, Gilles Deliege, Sébastien Levy, Françoise Gnéri, Olivier Marin **vc** Hélène Dautry, Thomas Duran, Marie-Paule Milone, Juliette Salmona, Elena Andreyev (EM) **db** Yann Dubost, Vincent Pasquier, Richard Myron (EM) **vl** Guido Balestracci, Caroline Howald
CONTACT Ann Vignal, 14 rue de Madrid, PARIS, 75008, France
tel +33 1 44 90 78 72

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

ann.vignal@paris.fr
www.crr.paris.fr

Conservatoire à Rayonnement Régional de Reims

DEGREES B M Dip • P
MAIN STRING TEACHERS vn Philippe Jégoux, Cécile Taillandier, Elsa Grether, Marion Larigauderie-Loevenbruck, Catherine Perlot, Valérie Robert (EM) **va** Roberto Aronica, Nathalie Perlot **vc** Sophie Delcourt, Marc-Didier Thirault, Pauline Warnier (EM) **db** Aude Millière, Hubert Deflandre
CONTACT 20 rue Gambetta, REIMS, 51100, France
tel +33 3 26 35 61 35
servicescolarite@mairie-reims.fr
www.crr-reims.fr

Conservatoire à Rayonnement Régional Jean-Philippe Rameau de Dijon

CONTACT 24 blvd Cémenceau, DIJON, 21000, France
tel +33 3 80 48 83 40
crr@ville-dijon.fr
www.dijon.fr/conservatoire-arayonnementregional-de-dijon

Conservatoire à Rayonnement Régional de Boulogne-Billancourt

DEGREES Dip • EM Jz
MAIN STRING TEACHERS vn Nathalie Chabot, Cyril Ghestem, Catherine Jacquet, Nicolas Miribel, Catherine Montier **vn/ch** Marie-Françoise Pallot **va** Isabelle Lequien, Sébastien-Luigi Levy, Arnaud Thorette **vc** Pauline Bartissol, Xavier Gagnepain, Michel Strauss, Agnès Vesterman **db** Daniel Marillier, Régis Prudhomme **ch** Bertrand Raynaud
CONTACT 22 rue de la Belle Feuille, BOULOGNE-BILLANCOURT, 92100, France
tel +33 1 41 31 83 44
Email via website
https://crr-bb.seineouest.fr

Conservatoire Régional du Grand Nancy

MAIN STRING TEACHERS vn Laurent Caussé, Elena Frikha, Arnaud Lehmann, Cécile Depoutot-Monlong, Véronique Dominger, Estelle Loviconi-Magar, Julien Moquet, Norbert Bohlinger (EM) **va** Annie Herpin, Marie Triplet-Stengel **vc** Léopoldine Lezean, Antoine Martynciow **db** Denis Rocher **vl** François Joubert-Caillet
CONTACT 1-3 rue Michel Ney, NANCY, 54000, France
tel +33 3 83 35 27 95
Email via website
https://conservatoire.grandnancy.eu

École Normale de Musique de Paris

DEGREES B M Dip • P
MAIN STRING TEACHERS Head of strings Marc-Antoine Pingeon **vn** Alexandre Brussilovsky, Isabelle Flory, Liana Gourdjia, Laurent Korcia, Geneviève Laurenceau, Régis Pasquier, Annick Roussin, Florin Szigeti, Igor Volochine, Régis Ytier **va** Pierre Lenert, Bruno Pasquier **vc** Hélène Dautry, Henri Demarquette, Anssi Karttunen, Geneviève Teulieres-Sommer **db** Maria Chirokolyiska **ch** Julien Gernay, Paul Julien, David Louwerse, Monique Mercier, Paul Montag, Nina Patarcec
CONTACT 114 bis boulevard Malesherbes, PARIS, 75017, France
tel +33 1 47 63 08 16
admission@ecolenormalecortot.com
www.ecolenormalecortot.com/en

ESMD, École Supérieure Musique et Danse Hauts-de-France – Lille

DEGREES B • P ME Jz AS
MAIN STRING TEACHERS vn Fernand Iaciu, Ayako Tanaka **vn/ch** Sandrine Naudy **va/ch** Juliette Danel **vc** Jean-Christophe Lannoy **vc/ch** Guillaume Lafeuille **db** Mathieu Petit
CONTACT Valérie Girbal, 1 rue Alphonse Colas, LILLE, 59800, France
tel +33 3 28 36 67 94
international@esmd.fr
www.esmd.fr

Université Paris-Sorbonne (Paris IV)

DEGREES B M D Dip C • P ME EM
CONTACT Faculty of Arts, 1 rue Victor Cousin, PARIS, 75005, France
Email via website
www.sorbonne-universite.fr/en

GERMANY

Folkwang Universität der Künste

DEGREES B M Dip JD • P ME EM Jz
MAIN STRING TEACHERS vn Önder Baloglu, Pieter Daniel, Boris Garlitsky, Mintcho Mintchev, Nicolai Mintchev, Alissa Margulis, Aleksey Semenenko, Christian Styma, Maria Suwelack, Markus Hoffmann (EM), Midori Seiler (EM) **va** Emile Cantor, Gareth Lubbe **vc** Young-Chang Cho, Matthias Diener, Friedemann Pardall, Christoph Richter, Laurentiu Sbarcea, Tobias Sykora, Joachim Schiefer, Markus Möllenbeck (EM) **db** Niek De Groot, Matthias Akeo Nowak (Jz) **ch** Catherine Klipfel, Andreas Reiner, Matthias Diener, Thomas Hoppe
CONTACT Old Abbey – Main Building, Klemensborn 39, ESSEN, 45239, Germany
tel +49 201 490 30
info@folkwang-uni.de
www.folkwang-uni.de

Hamburger Konservatorium

DEGREES Dip C • P ME JM
MAIN STRING TEACHERS vn Ulrike Bals, Rebecca Borchert, Tony Geugelin, Nathalie Hofmann, Carolin Ohnimus, Sornitza Patchinova, Christoph Schickedanz, Beatriz Pavlicenco, Frauke Pohlmann **vn/va** Junko Miyajima **va** Bettina Rühl **vc** Martha Bijlsma, Gerhart Darmstadt, Arum Han, Mareike Oehler **db** Jella Grossmann
CONTACT Sülldorfer Landstr 196, HAMBURG, 22589, Germany
tel +49 40 870 877 21
musikschule@hhkon.de;
akademie@hhkon.de
www.hamburger-konservatorium.de

Hochschule für Musik Carl Maria von Weber

DEGREES B M Dip • P ME
MAIN STRING TEACHERS vn Anett Baumann, Maria Berge, Ralf-Carsten Brömsel, Volker Dietzsch, Eva Dollfuss, Jörg Fassmann, Annedore Haasemann, Wolfgang Henrich, Franziska Hölscher, Kristina Kato, Igor Malinowsky, Natalia Prischepenko, Sae Shimabara, Anselm Telle, Christiane Thiele, Christian Uhlig, Annette Unger, Albrecht Winter, Hellen Weiss, Ivan Ženatý **va** Christina Biwank, Vladimír Bukač, Andreas Kuhlmann, Stephan Pätzold, Pauline Sachse, Cornelia Schumann, Piotr Szumiel **vc** Norbert Anger, Matthias Bräutigam, Christian Dittmann, Marie-Elisabeth Hecker-Helmchen, Ramon Jaffé, Clemens Krieger, Ulf Prell, Emil Rovner, Valentin Radutiu, Emil Rovner, Christoph Schulze, Danile Thiele **db** Helmut Branny, Tobias Glöckler, Reimond Püschel
CONTACT Rosemarie Wünnenberg, Dept of String Instruments, Wettiner Platz 13, DRESDEN, 01067, Germany

TO ADD OR UPDATE A LISTING, EMAIL
THESTRAD@THESTRAD.COM

tel +49 351 4923 623
rosemarie.wuennenberg@hfmdd.de
www.hfmdd.de

Hochschule für Musik Franz Liszt Weimar

MAIN STRING TEACHERS Head of strings/vc Tim Stolzenburg **vn** Olaf Adler, Leah Birringer, Christin Blumenstein, Doralice Borosz, Alexia Eichhorn, Friedemann Eichhorn, Kathrin ten Hagen, Andreas Hartmann, Johannes Hupach, Jürgen Karwath, Magdalenea Krömer, Andreas Lehmann, Anne-Kathrin Lindig, Lorenzo Lucca, Sönke Reger, Marius Sima, Matthias Wollong **vn/va** Claudia Mende (EM), Lina Tur Bonet (EM) **va** Erich Wolfgang Krüger **va/ch** Frank Strauch **vc** Maria-Luise Leihenseder-Ewald, Christina Meissner, Wolfgang Emanuel Schmidt **vc/ch** Olaf Reimers (EM) **db** Dominik Greger, Tillman Steinhofel, Yun Sun **ch** Beate Hartmann, Annegret Klenke, Alexey Stadler
CONTACT Antje Seyfarth,
Platz der Demokratie 2/3, WEIMAR,
99423, Germany
tel +49 3643 555 241
antje.seyfarth@hfm-weimar.de
www.hfm-weimar.de

Hochschule für Musik Freiburg

DEGREES B M JD • P ME EM
MAIN STRING TEACHERS Head of strings/vn Muriel Cantoreggi **vn** Gottfried von der Goltz, Sebastian Hamann, Julia Schröder, Anne-Katharina Schreiber, Simone Zgraggen, Felix Borel, Gunnar Persicke, Xin Wen **vn/va** Christina Lieberwirth-Morris **va** Wolfram Christ, Raphael Sachs **vc** Antoine Billet, Elena Cheah, Christopher Dangel (EM), Lucas Fels, Frank-Michael Guthmann, Oliver Marron, Jean-Guihen Queyras, Panu Tapio Sundqvist **db** Božo Paradžik, Joachim Fleck, Dieter Ilg (Jz) **vl** Teodoro Baù **va/ch** Sylvie Altenburger
CONTACT Mendelssohn-Bartholdy-Platz 1, FREIBURG, 79102, Germany
tel +49 761 319 150
kontakt@mh-freiburg.de
www.mh-freiburg.de

Hochschule für Musik Hanns Eisler Berlin

DEGREES B M JD
MAIN STRING TEACHERS Head of strings/vc Stephan Forck **vn** Kolja Blacher, Ning Feng, Byol Kang, Suyeon Kang, Ji Yoon Lee, Stephan Picard, Eva-Christina Schönweiss, Ulf Wallin, Antje Weithaas **va** Walter Küssner, Diyang Mei, Annemarie Moorcroft, Florian Peelman, Simone von Rahden, Tabea Zimmermann **vc** Nicolas Altstaedt, Claudio Bohórquez, Kleif Carnarius, Isang Enders, Claudius Popp, Troels Svane **db** Michael Karg, Esko Laine, Matthew McDonald, Gunars Upatnieks, Janusz Widzyk **ch** Wolfgang Redik, Johanna Staemmler
CONTACT Charlottenstr. 55,
BERLIN, 10117, Germany
tel +49 30 688 305 700
studium2@adm.hfm-berlin.de
www.hfm-berlin.de

Hochschule für Musik Karlsruhe

DEGREES B M D • P ME
MAIN STRING TEACHERS Head of strings/vn/ch Albrecht Breuninger **vn** Anna-Liisa Bezrodny, Nachum Erlich, Annelie Groth, Christian Ostertag, Josef Rissin **va** Johannes Lüthy, Fabio Marano **vc** László Fenyő, Benedict Kloeckner, Bernhard Loercher, Martin Ostertag **db** Marcello Sung Hyuck Hong
CONTACT Mattis Dänhardt, International Office, Postfach 6040, KARLSRUHE,
76040, Germany
tel +49 721 66 29 272
international-office@hfm-karlsruhe.de
www.hfm-karlsruhe.de

Hochschule für Musik und Tanz Köln

DEGREES B M D • P ME EM Jz
MAIN STRING TEACHERS vn Mikhail Ovrutsky, Ye-Eun Choi, Ariadne Daskalakis, Susanna Yoko Henkel, Torsten Janicke, Mihaela Martin-Helmerson, Michael Foyle (Wuppertal), Annette von Hehn (Wuppertal) Skerdjano Keraj (Aachen), Nadja Nevolovitsch (Aachen; pre-college Cologne), Axel Lindner (Jz) **va** Matthias Buchholz, Alexander Zemtsov, Richard Gwilt (EM), Peijun Xu (Aachen), Werner Dickel (Wuppertal) **vc** Christian Brunnert, Thomas Carroll, Johannes Moser, Robert Smith (EM), Hans Christian Schweiker (Aachen), Gabriel Schwabe (Wuppertal; pre-college Cologne), Gunter Tiedemann (Jz) **db** Veit-Peter Schüssler, Detmar Kurig (Aachen), Robert Landfermann (Jz), Dietmar Fuhr (Jz), Sebastian Gramss (Jz)
ch David Bryson Quiggle
CONTACT Unter Krahnenbäumen 87,
COLOGNE, 50668, Germany
tel +49 221 912 818 0
Email via website
https://hfmt-koeln.de/en

Hochschule für Musik und Darstellende Kunst, Frankfurt am Main

DEGREES B M D • P ME
CONTACT Eschersheimer Landstr 29-39,
FRANKFURT AM MAIN,
60322, Germany
tel +49 69 154 007 0
Email via website
www.hfmdk-frankfurt.de

Hochschule für Musik und Theater Felix Mendelssohn Bartholdy

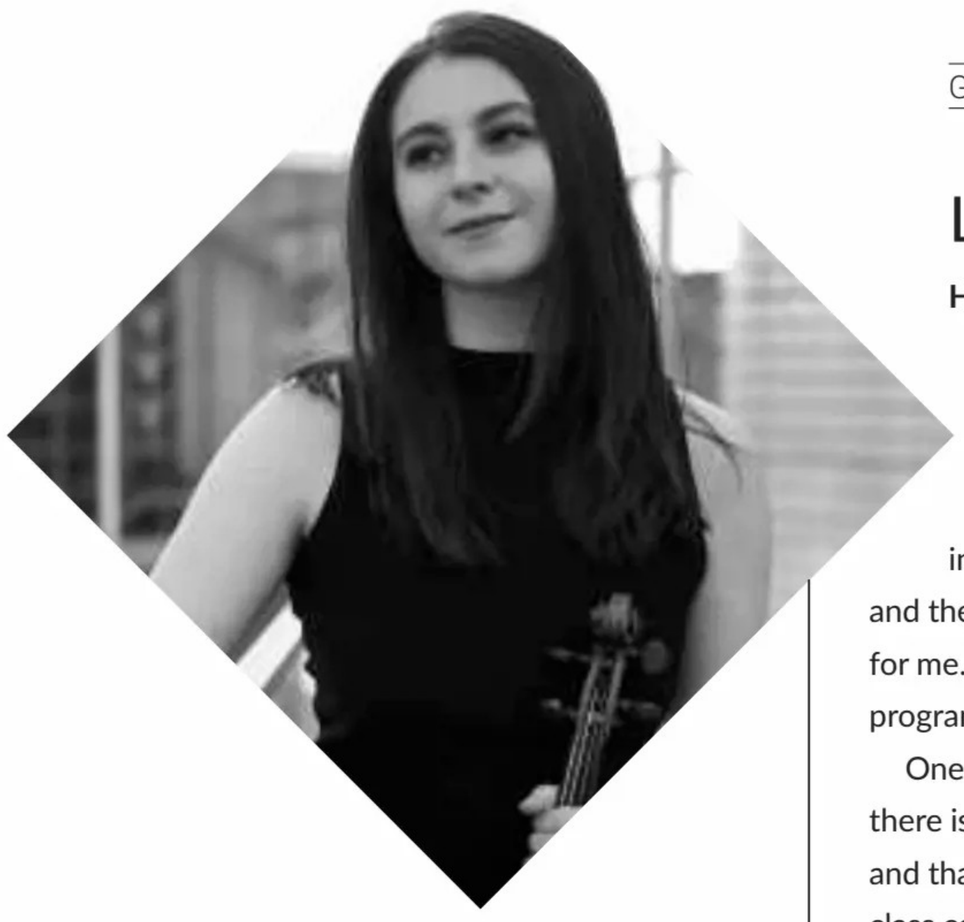
DEGREES B M Dip • P ME
MAIN STRING TEACHERS Head of strings/ch Frank Reinecke **vn** Yun-Jin Cho, Tobias Feldmann, Henrik Hochschild, Hans-Werner Mehling, Pauline Reguig, Andreas Seidel, Friedmann Wezel, Carolin Widmann **vc** Peter Bruns, Anna Niebuhr, Veronika Wilhelm **vc/ch** Peter Hörr **db** Frithjof-Martin Grabner, Klaus Niemeier
ch Florian Schötz
CONTACT Grassistr 8, LEIPZIG,
04107, Germany
tel +49 341 2144 55
studienangelegenheiten@hmt-leipzig.de
www.hmt-leipzig.de

Hochschule für Musik und Theater Hamburg

DEGREES B M • P ME EM Jz
MAIN STRING TEACHERS vn Tanja Becker-Bender, Andreas Röhn, Christoph Schickedanz, Sebastian Schmidt **va** Boris Faust, Anna Kreetta Gribajcevic **vc** Sebastian Klinger, Niklas Schmidt, Alexey Stadler **db** Jens Bomhardt, Michael Rieber
CONTACT Laura Jacques, Harvestehuder Weg 12, HAMBURG, 20148, Germany
tel +49 151 2500 4334
laura.jacques@hfmt.hamburg.de
https://www.hfmt-hamburg.de/musik/instrumentalmusik/streichinstrumente

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie



GERMANY

Louisa Staples, violin

Hochschule für Musik Hanns Eisler Berlin, Berlin

My decision to study at Hanns Eisler stemmed from wanting to study with Antje Weithaas, who has been my professor for seven years now. But it's also a wonderful school, so that was a win-win! The master's programme is pretty free. It's designed to give you a lot of time for individual development, so the workload in terms of lectures and courses isn't actually very much, and the focus is far more on your own personal practice. The chamber orchestra projects were a highlight for me. They're often led by a violin professor without a conductor, and every time it's been a really great programme and a fantastic week.

One of the great things about Berlin, and one of the reasons why it attracts so many musicians, is that there is so much going on. Most of the music students are involved in a lot of things apart from school, and that's a big plus for a lot of people – myself included! And if you live in Berlin you can go to a world-class concert every single night and still have to choose between them – it's very inspiring.

Hanns Eisler is a school that pushes its students to go out and achieve things. I don't mean this in a negative way at all, as it's a tough world and industry. If you're going to be a musician, you have to do auditions, competitions and so on. So an environment that promotes that sort of thing is very good preparation for the real world.

It's a wonderful place that has done great things for many people, and apart from the school itself, I think Berlin is one of the best places for a young person to be right now. It's full of musicians and opportunities, and there are concert halls, orchestras and ensembles coming out your ears! There really isn't a better place to be.

Hochschule für Musik und Theater Hannover
DEGREES B M D JD • P ME Jz
MAIN STRING TEACHERS Head of strings/va Volker Jacobsen **vn** Elisabeth Kufferath, Ulf Schneider, Krzysztof Wegrzyn, Ina Kertscher, Meike Bertram-Fischer, Hans-Christian Euler, Min-Jung Kang, Catharina Lendle, Stephanie Lichtmess, Kathrin Rabus, Anne Röhrig (EM), Frederike Starkloff, Kana Sugimura **vn/va/vc** Stephan Braun (Jz) **va** Michael Brockhaus, Christian Pohl **vc** Leonid Gorokhov, Tilmann Wick, Christiane Aydintan, Karsten Dehning, Isabel Gehweiler, Jorin Jorden, Sven-Holger Philippsen **db** Ulf Ekkehard Beringer; Bors Balogh, Michael Gudenkauf (Jz), Robert Lucaciu (Jz) **ch** Oliver Wille
CONTACT Beate Heitmuller, Neues Haus 1, HANNOVER, 30175, Germany
tel +49 511 3100 7224
i-amt@hmtm-hannover.de
www.hmtm-hannover.de

Hochschule für Musik und Theater Rostock
DEGREES B M Dip • P ME
MAIN STRING TEACHERS Head of strings/va Piotr Szumieł **vn** Stefan Hempel, Ulrike Bals, Henja Semmler, Sylvio Krause, Holger Wangerin **vc** Natalie Clein, Antoaneta Emanuilova, Daniel Paulich **db** Andreas Ehelebe, Frank Thoenes **ch** Simone von Rahden
CONTACT Beim St-Katharinenstift 8, ROSTOCK, 18055, Germany
tel +49 381 510 80
hmt@hmt-rostock.de
www.hmt-rostock.de

Internationale Bachakademie Stuttgart
CONTACT Johann Sebastian Bach Platz, Hasenbergsteige 3, STUTTGART, 70178, Germany
tel +49 711 6 19 21 0
office@bachakademie.de
www.bachakademie.de

Internationale Ensemble Modern Akademie eV
DEGREES M • P ME JM AS
MAIN STRING TEACHERS vn Jagdish Mistry, Giorgos Panagiotidis **va** Megumi Kasakawa **vc** Eva Böcker, Michael Maria Kasper **db** Paul Cannon **ch** Ensemble Modern
CONTACT Christiane Engelbrecht, Schwedlerstrasse 2-4, FRANKFURT, 60314, Germany
tel +49 69 943430 25
akademie@ensemble-modern.com
www.internationale-em-akademie.de

Internationale Musikakademie Anton Rubinstein
DEGREES B M C JD • P
MAIN STRING TEACHERS Head of strings/vn/va/ch Yuri Bondarev **vn** Wonhee Bae, Alexander Prushinskiy **vn/ch** Anita Mishoukova, Andreas Neufeld, Vassili Voronin **vc** Lisa Franken, Gilad Kaplansky, Konstantin Manaev **db** Igor Prokopets, Vlado Zatko
CONTACT Flingerstr 1, DÜSSELDORF, 40213, Germany
tel +49 211 86 29 04 45
info@rubinstein-akademie.de
www.rubinstein-akademie.de

Mainz School of Music (Johannes Gutenberg University)
DEGREES B M D • ME
MAIN STRING TEACHERS Head of strings/vn Anne Shih **vn** Benjamin Bergmann, Constance Bergmann, Liviu Câșleanu, Ervis Gega-Dodi, Karin Lorenz, Olga Nodel, Annette Seyfried **va** Claudia Bussian

TO ADD OR UPDATE A LISTING, EMAIL **THESTRAD@THESTRAD.COM**

hdk

Zürcher Hochschule der Künste
Zurich University of the Arts

String Faculty @ ZHdK

Violin
Anna Gebert, Ilya Gringolts, Andreas Janke, Rudolf Koelman, Sergey Malov, Alexander Sitkovetsky; Monika Baer (EM), Rainer Hagmann (AS)

Viola
Lilli Maijala, Diemut Poppen, Lawrence Power; Ulrike Kaufmann (EM)

Cello
Thomas Grossenbacher, Orfeo Mandozzi, Martina Schucan; Martin Zeller (EM)

Double Bass
Wies de Boevé; David Sinclair (EM)

zhdk.ch/music

vc Manuel Fischer-Dieskau, Daniel Geiss, Felix Koch (EM) **ch** Manuel Fischer-Dieskau **db** Waldemar Schwiertz, Mio Tamayama
CONTACT Mainz School of Music, String Instruments Division, Jakob-Welder-Weg 28, MAINZ, 55128, Germany
tel +49 6131 39 28007
studienbuero-hfm@uni-mainz.de
www.hfm-mainz.de

Kronberg Academy

DEGREES B M
MAIN STRING TEACHERS vn Janine Jansen, Mihaela Martin, Christian Tetzlaff, Antje Weithaas **va** Nobuko Imai, Tabea Zimmermann **vc** Frans Helmerson, Gary Hoffman, Wolfgang Emanuel Schmidt
CONTACT Friedemann Eichhorn, Beethovenplatz 1, KRONBERG, 61476, Germany
tel +49 6173 78 33 88
masters@kronbergacademy.de
www.kronbergacademy.de

Leopold Mozart Zentrum – Augsburg University

DEGREES B M • P ME
MAIN STRING TEACHERS vn Petru Munteanu, Linus Roth **vc** Hyun-Jung Berger, Julien Chappot, Hartmut Tröndle **db** Wieland Bachmann
CONTACT Gabrielle Elsner, Grottenau 1, AUGSBURG, 86150, Germany
tel +49 821 598 6122
linus.roth@phil.uni-augsburg.de; elsner@phil.uni-augsburg.de
www.leopold-mozart-zentrum.de

Musikhochschule Lübeck

DEGREES B M • P ME
MAIN STRING TEACHERS vn Hovhannes Baghdasaryan, Maria Egelhof, Carlos Johnson, Daniel Sepec, Anna Melkonyan **vn/ch** Elisabeth Weber, Heime Müller **va** Lena Eckels, Pauline Sachse **vc** Imke Frank **vc/ch** Troels Svane, Ulf Tischbirek **db/ch** Jörg Linowitzki
CONTACT Grosse Petersgrube 21, LÜBECK, 23552, Germany
tel +49 451 1505 0
info@mh-luebeck.de
www.mh-luebeck.de

Musikhochschule Münster – College of Music

DEGREES B M D C • P ME
MAIN STRING TEACHERS vn Koh Gabriel Kameda, Seran Lim **va** Tomoko Akasaka **vc** Elisabeth Fürniss, Shengzhi Guo, Matias de Oliveira Pinto, Julia Wasmund **db** Axel Ruge **ch** Birgit Erichson, Ulrich Beetz
CONTACT Studienbüro Musikhochschule, Ludgeriplatz 1, MÜNSTER, 48151, Germany
tel +49 251 83 27461
studmhsb@uni-muenster.de
www.uni-muenster.de/musikhochschule

Robert Schumann Hochschule

DEGREES B M D • ME
MAIN STRING TEACHERS vn Andrej Bielow, Andreas Krecher, Solenne Païdassi, Yamei Yu **va** Barbara Buntrock-Pastawski **vc** Gregor Horsch, Pieter Wispelwey **db** Rick Stotijn
CONTACT Fischerstr 110, DÜSSELDORF, 40476, Germany
tel +49 211 49 18 100
Email via website
www.rsh-duesseldorf.de

Staatliche Hochschule für Musik Trossingen

DEGREES B M • P ME EM
MAIN STRING TEACHERS vn Stefan Bornscheuer, Alexander Janiczek, Boris Kucharsky, Winfried Rademacher, Dominic Schneider, Anton Steck (EM) **va** James Creitz **vc** Christoph Henkel, Beatrice Blanco, Fionn Bockemühl, Ulrich Schneider, Mario de Secondi, Werner Matzke (EM) **db** Detmar Kurig **vl** Lorenz Duftschmid
CONTACT Schultheiss-Koch-Platz 3, TROSSINGEN, 78647, Germany
tel +49 7425 9491 0
rektorat@mh-trossingen.de
www.mh-trossingen.de

Staatliche Hochschule für Musik und Darstellende Kunst, Mannheim

DEGREES B M Dip • P ME JM Jz
Head of strings/vn Viviane Hagner **vn** Dora Bratchkova, Marco Rizzi, Johannes Kiefel, Wolfgang Hammar, Stefan Arzberger, Noé Inui **vn/ch** Susanne Rabenschlag **va** Hideko Kobayashi, Julien Heichelbech **va/ch** Karin Wolf **vc** Francis Gouton, Izumi Fujii, Fritjof von Gagern, Zoltán Paulich **db** Petru Iuga, Robert Landfermann (Jz), Thomas Stabenow (Jz)
CONTACT N 7, 18, MANNHEIM, 68161, Germany
tel +49 621 292 3503
studienbuero@muho-mannheim.de
www.muho-mannheim.de

Staatliche Hochschule für Musik und Darstellende Kunst, Stuttgart

DEGREES B M D • P ME
MAIN STRING TEACHERS Head of strings/vn/ch Martin Funda (Armida Quartet) **vn** Christine Busch, Sarah Christian, Anke Dill, Nurit Stark, Kolja Lessing, Melise Mellinger **va** Andra Darzins, Ökyü Canpolat-Rast, Stefan Fehlandt **va/ch** Stefan Fehlandt (Vogler Quartet) **vc** Conradin Brotbek, Tristan Cornut, Anderson Fiorelli (Baroque cello) **vc/ch** Zoltan Paulich **db** Philipp Stubenrauch, Nina Valcheva
CONTACT Urbanstr 25, STUTTGART, 70182, Germany
tel +49 711 212 46 20
rektorat@hmdk-stuttgart.de
gertrud.mezger@hmdk-stuttgart.de
www.hmdk-stuttgart.de

University of the Arts Berlin

DEGREES B M D Dip • P ME Jz
MAIN STRING TEACHERS Head of strings/vn Mark Gothoni **vn** Nora Chastain, Mirijam Contzen, Latica Honda-Rosenberg **va** Julia Rebekka Adler, Hartmut Rohde, Wilfried Strehle **vc** Konstantin Heidrich, Jens-Peter Maintz, Danjulo Ishizaka **ch** Vineta Sareika, Gregor Sigl, Eckart Runge
CONTACT Student Advisory Service, Einsteinufer 43-53, BERLIN, 10587, Germany
tel +49 30 3185 2204
www.udk-berlin.de

University of Music and Theatre Munich

DEGREES B M D C JD • P ME EM Jz
MAIN STRING TEACHERS vn Ana Chumachenco, Dorothea Ebert, Julia Fischer, Julia Galic, Philip Maximilian Grosch (Jz), Sonja Korkeala, Mi-kyung Lee, Key-Thomas Märkl, Lena Neudauer, Gertrud Schilde, Eduard Sonderegger, Ilona Then-Berg, Ingolf Turban, Simone Burger-Michielsen, Peter Michielsen **vn/ch** Christoph Poppen, Mary Utiger (EM),

TO ADD OR UPDATE A LISTING, EMAIL
THESTRAD@THESTRAD.COM

Markus Wolf **va** Nils Mönkemeyer, German Tcakulov **va/ch** Roland Glassl, Hariolf Schlichtig **vc** Matthias Gredler, Birgit Sassmannshaus (ME), Julian Steckel, Clemens Weigel, Wen-Sinn Yang **vc/ch** Kristin von der Goltz (EM), Reiner Ginzel, Maximilian Hornung **db** Heinrich Braun, Günter Holzhausen, Andreas Kurz (Jz), Alexandra Scott, Henning Sieverts (Jz), Martin Zenker (Jz) **ch** Marie Chilemme, Pierre Colombet, Eberhard Feltz, Gabriel Le Magadure, Raphaël Merlin, Priya Mitchell, Dirk Mommertz

CONTACT Student Advisory Service, Arcisstr 12, MUNICH, 80333, Germany
tel +49 89 289 274 74
Email via website
https://hmtm.de

HUNGARY

Eszterházy Károly University

DEGREES B

CONTACT Eszterházy tér 1, EGER, 3300, Hungary
tel +36 36 520 400
rektor@uni-eszterhazy.hu
https://uni-eszterhazy.hu/en

Kodály Institute of the Liszt Ferenc Academy of Music

DEGREES B M Dip • ME

CONTACT 6000 Kecskemét, KÉTTEMPLOM, köz 1, Hungary
tel +36 76 481 518
office@kodaly.hu
www.kodaly.hu

Liszt Ferenc Academy of Music

DEGREES B M D Dip C JD • P

MAIN STRING TEACHERS Head of strings/vn Kristóf Baráti **vn** Márta Ábrahám, Ádám Banda, Zsófia Járdányi, Géza Kapás, Barnabás Kelemen, István Kertész, Zsófia Környei, Haruka Nagao, Eszter Perényi, Péter Somogyi, Vilmos Szabadi, Miklós Szenthelyi **vn/ch** Péter Kováts **va** László Bársony, Péter Bársony, János Láposi **vc** Ottó Kertész, Dóra Kokas, László Mező, Csaba Onczay, Miklós Perényi, Ditta Rohmann, István Varga **db** Zsolt Fejérvári, Péter Kubina **ch** Ádám Balogh, Károly Botvay, Gábor Csalog, Attila Falvay, Balázs Fülei, Márta Gulyás, Péter Kiss, Dénes Ludmány, Emese Mali, Győző Máté, Gábor Monostori, János Pilz, Tamás Rónaszéki, Judit Szabó, András Szalai, Zoltán Tuska, Oszkár Varga **lt** Domonkos Gellért, Lajos Kónya, Lajos Kónya Jr, András Kornis, László Nemessányi, László Rónai

CONTACT Liszt Academy Study Department, International Office, Liszt Ferenc tér 8, BUDAPEST, 1061, Hungary
tel +36 1 462 4611
international.office@lisztacademy.hu
https://uni.lisztacademy.hu

University of Pécs, Faculty of Music and Visual Arts, Institute of Music

DEGREES B M D • P ME

MAIN STRING TEACHERS Head of strings/vc László Pólus **vn** Béla Bánfalvi, Zoltán Bánfalvi, Vilmos Szabadi, Ágnes Morvay **va** Emil Ludmány, Máté Szűcs **db** Iván Sztankov ch Gábor Papp, Marianna Váradi

CONTACT Zsolnay Vilmos út 16, PÉCS, 7622, Hungary
tel +36 72 501 540
Email via website
http://art.pte.hu

ICELAND

Iceland University of the Arts

DEGREES B M Dip • P ME

CONTACT Department of Music, Skipholt 31, 105, REYKJAVÍK, Iceland
tel +354 545 2260
lhi@lhi.is
www.lhi.is

Reykjavík Music School

CONTACT Skipholt 33, 105, REYKJAVÍK, Iceland
tel +354 553 06 25
menton@menton.is
http://menton.is

IRELAND

CIT Cork School of Music

DEGREES B M JD • P ME EM Jz AS

MAIN STRING TEACHERS Head of strings/vc Joan Scannell **vn** Mary Bollard, Elizabeth Charleson, Leslie-Gail Ellis, Katherina Hunka, Olena Lesya Iglody, Caitriona Johnson, Siún Milne, Colette O'Brien, Ciara O'Halloran, Anne-Marie O'Sullivan, Mary Ryan, Eithne Willis, Marja Gaynor (EM) **vn/va** Hilda Leader-Galvin, McCarthy **vn/ch** Gregory Ellis **va** Simon Aspell, **va/ch** Cian Ó Dúill **vc** Phil Buckley, Aoife Nic Athlaoich, Sharon Nye, Carol O'Connor **vc/ch** Christopher Marwood **db** David Whitla

CONTACT Joan Scannell, Union Quay, CORK CITY, T12 E9HY, Ireland
tel +353 21 4807307
joan.scannell@cit.ie
https://csm.cit.ie

TU Dublin Conservatoire

DEGREES B M D JD • P ME Jz

MAIN STRING TEACHERS Head of strings Kevin Hanafin **vn** Sebastian Liebig, Maria Mason, Lisa Gnemmi, Orla Mulrey, Odhrán O'Casaide, Gillian Williams **vn/ch** Keith Pascoe **vn/va** David O'Doherty **va** Andreea Banciu **vc** Margaret Doris, Arun Rao **db** Waldemar Kozak

CONTACT Kevin Hanafin TU Dublin Conservatoire, East Quad Building City Campus, Grangegorman, Dublin 7, D07 XFF2
kevin.hanafin@tudublin.ie
https://www.tudublin.ie/conservatoire

Irish World Academy of Music and Dance, University of Limerick

DEGREES M • P

MAIN STRING TEACHERS Head of strings André Swanepoel (acting) **vn** André Swanepoel **va** Joachim Roewer, Robin Panter **vc** Aoife Nic Athlaoich **db** Malachy Robinson **ch** Ellen Jansson

CONTACT André Swanepoel
University of Limerick, LIMERICK, Ireland
tel +353 892716810
andre.swanepoel@ul.ie
www.irishworldcademy.ie

Royal Irish Academy of Music

COURSES B M D Dip C JD • P ME JM EM

MAIN STRING TEACHERS Head of strings Diane Daly **vn** Michael d'Arcy, Yvonne Donnelly, Sebastian Liebig, Joanne Quigley, Elena Quinn,

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

Karl Sweeney, Claire Duff (EM) **vn/ch** Mia Cooper **va** Simon Aspell, Lisa Dowdall, Robin Panter **vc** William Butt, Annette Cleary, Martin Johnson, Ailbhe McDonagh, Miriam Roycroft **vc/ch** Aoife Nic Athlaoich (EM), Christopher Marwood **db** Dominic Dudley, Malachy Robinson (EM), Aura Stone **ch** Sarah Sew
CONTACT 36–38 Westland Row, DUBLIN, 2, Ireland
tel +353 1 6325 300
info@riam.ie
www.riam.ie

Trinity College Dublin
DEGREES B M D • P JM
CONTACT House 5, DUBLIN, 2, Ireland
tel +353 1 896 1120
musicsec@tcd.ie
www.tcd.ie/music

University College Cork
DEGREES B M D Dip • P ME EM JM Jz AS
CONTACT Department of Music, Sundays Well Rd, CORK, Ireland
tel +353 21 490 4530
music@ucc.ie
www.ucc.ie/en/music-theatre/music

ISRAEL

Buchmann-Mehta School of Music, University of Tel Aviv
DEGREES B M Dip • P
MAIN STRING TEACHERS vn Hagai Shaham, Eyal Kless, Svetlana Simanovsky **va** Lilach Levanon **vc** Hillel Zori, Felix Nemirovsky **db** Noam Massarik
CONTACT International Student Office TEL AVIV, 69978 Israel
tel +972 3 640 9505
interprog@tauex.tau.ac.il
https://en-arts.tau.ac.il/music

Jerusalem Academy of Music & Dance
MAIN STRING TEACHERS vn/ch Roi Shiloah, Lihay Ben Dayan **vn/va** Michael Gaisler **va** Tali Kravitz **va/ch** Zvi Carmeli **vc** Michal Korman **vc/ch** Zvi Plesser **db** Michael Klinghoffer
CONTACT Admissions, Givat Ram Campus, JERUSALEM, 9190401, Israel
tel +972 2 6759940
shir@jamd.ac.il
www.jamd.ac.il/english

University of Haifa
DEGREES B M D
CONTACT Department of Music, 199 Aba Khushi Blvd, Mount Carmel, HAIFA, 3498838, Israel
tel + 972 4 824 9242
tlandeshut@univ.haifa.ac.il
http://music.haifa.ac.il

ITALY

Fondazione Accademia Perosi – Alta Formazione Artistica e Musicale
DEGREES M C • P ME AS
MAIN STRING TEACHERS vn Pavel Berman, Eva Bindere, Ana Chumachenco, Silvia Marcovici, Roberto Ranfaldi, Marco Rizzi, Rudens Turku, Giuseppe Gibboni, Oliver Wille **va** Danilo Rossi, Anna Serova **vc** Stefan Heinemeyer, Denis Shapovalov **db** Antonio Sciancalepore, Davide Botto **ch** Atos Trio, Trio di Parma, Kuss Quartet **lt** Carlos Arcieri
CONTACT Students Office
Corso del Piazzo 24, BIELLA, 13900, Italy
tel +39 015 29040
segreteria@accademiaperosi..org
www.accademiaperosi.org

Accademia Nazionale di Santa Cecilia
DEGREES M Dip • P
CONTACT Viale Pietro de Coubertin, ROME, 10-00196, Italy
tel +39 06 8082058
info@santacecilia.it www.santacecilia.it

Conservatorio di Como
DEGREES B M • P ME
MAIN STRING TEACHERS Head of strings/vc Daniele Bogni **vn** Davide Alogna, Francesco Senese, Gianluca Febo, Francesco Parrino **va** Flavio Ghilardi **vc** Guido Boselli **db** Stefano Dall'Ora **ch** Elena Ponzoni
CONTACT Via Cadorna 4, COMO, 22100, Italy
tel +39 031 279 827
Email via website
www.conservatoriocomo.it

Conservatorio di Milano
MAIN STRING TEACHERS Head of strings/vc Christian Bellisario
CONTACT Registrar, via Conservatorio 12, MILAN, 20122, Italy
tel +39 02 76 2110
conservatoriomilano@pec.it
www.consmilano.it

Conservatorio di Musica – Perugia, Istituzione di Alta Cultura
DEGREES Dip • P Jz
MAIN STRING TEACHERS vn Massimo Bacci, Luca Ranieri, Patrizio Scarponi, Maurizio Tarsitani, Luca Venturi **va** Lorenzo Massotti **vc** Nadia Rossetti **db** Gianpietro Zampella, Ferruccio Spinetti (Jz) ch Angelo Cicillini
CONTACT Piazza Annibale Mariotti 2, PERUGIA, 06123, Italy
tel +39 075 57 33 844
cmpg@conservatorioperugia.it
www.conservatorioperugia.it

Conservatorio di Musica Benedetto Marcello, Venice
DEGREES M • EM
MAIN STRING TEACHERS Head of strings Federico Parravicini **vn** Carlo Lazari, Giancarlo Nadai, Giacobbe Stevanato, Maurizio Valmarana, Federico Parravicini**,** Enrico Parizzi (EM) **va** Giancarlo di Vacri **vc** Giuliano Vio, Angelo Zanin **db** Giancarlo Pavan **ch** Davide Amodio, Cristiano Contadin
CONTACT Sestiere di San Marco 2810, VENICE, 30124, Italy
tel +39 041 522 5604
Email via website
https://www.conservatoriovenezia.eu

Conservatorio di Musica di Stato Francesco Cilea Reggio di Calabria
CONTACT Via Giuseppe Reale 1, REGGIO DI CALABRIA, 89123, Italy
tel +39 0965 812223
cmreggiocalabria@gmail.com
www.conservatoriocilea.it

Conservatorio di Musica Lucio Campiani, Mantova
DEGREES B M
CONTACT via della Conciliazione 33, MANTUA, 46100, Italy
tel +39 0376 324 636
campiani@conservatoriomantova.com
www.conservatoriomantova.com/en

Conservatorio di Musica Santa Cecilia
DEGREES M D • P
MAIN STRING TEACHERS/**vc** Sandro de Blasio **vn** Liliana Bernardi, Giuseppe Crosta, Antonio D'Andrea, Antonio De Secondi, Paolo Enrica, Marco Domini, Marco Fiorini, Gianfranco Lupidii, Luigi Mangiocavallo (EM), Carmela Staffieri, Orazio Vicari **va** Luca Sanzò, Kaethe Shore **vc** Dante Cianferra, Riccardo Martinini

db Daniele Roccato **vl** Andrea De Carlo
ch Michelangelo Galeati, Marina Vicari
lt Mauro Fabretti
CONTACT Via dei Greci 18,
ROME, 00187, Italy
tel +39 06 36 09 6720
conservatorioroma@postecert.it
www.conservatoriosantacecilia.it

Conservatorio Giuseppe Tartini, Trieste

DEGREES B M • P ME EM Jz
MAIN STRING TEACHERS Head of strings Sinead Nava **vn** Massimo Belli, Diana Mustea, Orietta Malusà, Giovanni Zordan, Sinead Nava **va** Andrea Amendola **vc** Federico Magris **db** Stefano Sciascia **ch** Romolo Gessi, Franco Calabretto, Alessandra Carani, Paola La Raja
CONTACT Mario Pagotto, via Ghega 12, TRIESTE, 34132, Italy
tel +39 040 672 4911
international.relations@conts.it
www.conservatorio.trieste.it

Fondazione Accademia Musicale Chigiana

DEGREES EM AS
MAIN STRING TEACHERS vn Salvatore Accardo, Ilya Gringolts, Hiro Kurosaki (EM) **va/ch** Bruno Giuranna **vc** David Geringas, Antonio Meneses, Marco Testori (EM) **db** Giuseppe Ettorre **vl** Vittorio Ghielmi **ch** Clive Greensmith
CONTACT Student Secretariat, via di Città 89, SIENA, 53100, Italy
tel +39 0577 22091
accademia.chigiana@chigiana.it
www.chigiana.org

Scuola di Musica di Fiesole

DEGREES B M • P ME EM JM Jz
MAIN STRING TEACHERS Head of strings/vn Marina Raimondi **vn** Lorenza Borrani, Duccio Ceccanti, Alina Company, Leonardo Matucci, Boriana Nakeva, Yair Kless, Oleksandr Semchuk, Giacomo Scarponi, Eva Szabo **va** Antonello Farulli, Martina Chiarugi, Francesca Piccioni **vc** Paolo Bonomini, Valeria Brunelli, Filippo Burchietti, Francesco Dillon, Alice Gabbiani, Elettra Gallini, Luca Provenzani, Petru Horvat **db** Alberto Bocini, Vieri Piazzesi
CONTACT Admissions, via delle Fontanelle 24, S DOMENICO DI FIESOLE, 50014, Italy
tel +39 055 597851
info@scuolamusica.fiesole.fi.it
www.scuolamusica.fiesole.fi.it

JAPAN

Aichi University of the Arts

DEGREES M D • P ME
MAIN STRING TEACHERS vn Yasuyuki Fukumoto, Reiko Shiraishi, Takeshi Kiriyama **vc** Kaoru Hanazaki **db** Leo Watanabe
CONTACT Academic Affairs, Music, 1-114 Sagamine, Yazako, Nagakute-shi, AICHI, 480-1194, Japan
tel +81 561 76 2749
Email via website
www.aichi-fam-u.ac.jp/english

Elisabeth University of Music

DEGREES M D • ME
CONTACT 4-15 Nobori-cho, Naka-ku, HIROSHIMA, 730-0016, Japan
tel +81 82 221 0918
Email via website
www.eum.ac.jp

Nagoya University of the Arts

DEGREES B M • P ME
CONTACT Music Division, 281 Kumanosho Furui, Kita Nagoya City, AICHI-KEN, 481-8503, Japan
tel +81 568 24 0315 info-m@nua.ac.jp
www.nua.ac.jp/en/faculty/music.html

Okinawa Prefectural University of Arts

DEGREES B M D • P
CONTACT 1-4 Shuri Tonokura-cho, Naha City, OKINAWA-KEN, 903-8602, Japan
tel +81 098 882 5000
gengaku@okigei.ac.jp
www.okigei.ac.jp/english

Osaka University of Arts

DEGREES B M • P
CONTACT 469 Higashiyama Kanan-cho, Minamikawachi-gun, OSAKA, Japan
tel +81 585 8555
intl@osaka-geidai.ac.jp
www.osaka-geidai.ac.jp/geidai/english

Senzoku Gakuen College of Music

DEGREES B M • P JM AS
CONTACT Admissions, 2-3-1 Hisamoto, Takatsu-ku, Kawasaki-shi, KANAGAWA, 213-8580, Japan
foreign-entry@senzoku.ac.jp
www.senzoku.ac.jp/music/en

Showa University of Music

DEGREES M D • P Jz
CONTACT 1-11-1 Kamiasao, Asao-ku, Kawasaki-shi, KANAGAWA, 215-8558, Japan
tel +81 44 953 1121
Email via website
www.tosei-showa-music.ac.jp/english

Toho Gakuen School of Music

DEGREES Dip • P EM
CONTACT 1-41-1 Wakaba-cho, Chofu-shi, TOKYO, 182-8510, Japan
tel +81 33 307 4101
Email via website
www.tohomusic.ac.jp/english

Tokyo College of Music

DEGREES B M D • P ME
CONTACT Minami-Ikebukuro, Toshima-ku 3-4-5, TOKYO, 171-8540, Japan
tel +81 3 3982 3186
daigakuin@tokyo-ondai.ac.jp
www.tokyo-ondai.ac.jp/en

Tokyo University of the Arts

DEGREES B M D C • P ME EM
MAIN STRING TEACHERS vn Asako Urushihara, Natsumi Tamai, Chiyoko Noguchi, Ami Oike **vn/ch** Katsuya Matsubara **va/ch** Toshihiko Ichitubo **vc** Fumiaki Kono, Kenji Nakagi **db** Hiroshi Ikematsu, Shû Yoshida
CONTACT 12-8 Ueno Park, Taito-ku, TOKYO, 110-8714, Japan
nyuusi-k@ml.geidai.ac.jp
www.geidai.ac.jp/english

JORDAN

National Music Conservatory/ King Hussein Foundation

DEGREES B • P ME
CONTACT PO Box 11110, Ali Ben Abi Taleb St, AMMAN, 926687, Jordan
tel +962 6 476 7221/2
info@nmc.edu.jo
www.nmc.edu.jo

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

SEIT 1798

PIRASTRO®

MUSIKSAITEN

Strings Handmade in Germany
www.pirastro.com

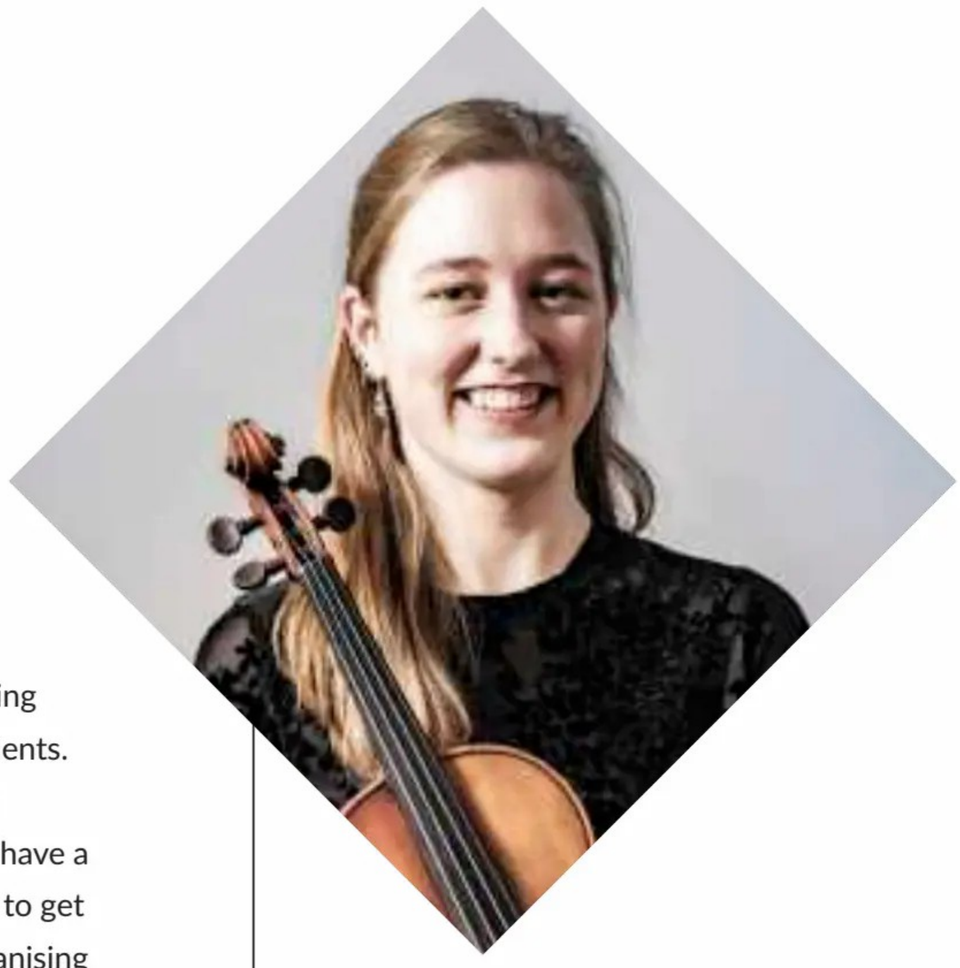
Photo Credit © Fritz Gallo

Nicola Benedetti

NETHERLANDS

Salomé Bonnema, violin

Royal Conservatoire The Hague, The Hague



What I really love about The Hague's artistic scene is that everything is combined: the building is shared with the city's orchestra and dance theatre, and there are lots of international students. Of course, there's a focus on your violin studies, but also a big focus on entrepreneurial and multidisciplinary things, because in the Netherlands that's a big part of a musician's life. We have a subject called 'professional practice preparation', in which they highlight things such as how to get funds and how to network. You also have to partake in extracurricular activities such as organising your own concerts, and it's compulsory!

We have subjects like music theory, music history, orchestral projects and orchestral excerpts, but there's a lot of freedom in the course. You might have one lecture per day, and you can use the rest of your time to organise chamber music rehearsals or your violin lesson. The conservatoire's approach makes you feel very safe and valued, and teachers are all very easy to reach and eager to help with your questions.

A highlight for me was my final bachelor's performance. I expected to be nervous but the atmosphere was so encouraging – I just loved every minute of it. What also helped me were the opportunities to play concerts in nearby churches and care homes. Every month the conservatoire has an open-stage concert, which is a great way to hear something from the other departments and try out new pieces.

I love the city because it's busy and everything is very close by. It's a very nice place to study, where you're supported and safe, and can do whatever you want, whether it's classical, jazz, or your own multidisciplinary thing. I would say just come by and visit, and you'll see if it fits.

LATVIA

Jāzeps Vītols Latvian Academy of Music
DEGREES B M D • P ME EM Jz
MAIN STRING TEACHERS Head of strings/Violin Terēze Zīberte-Ijaba **vn** Gunars Larsens, Sandis Steinbergs, Juris Švolkovskis, Marta Spārniņa, Georgijs Sarkisjans **va** Arigo Štrāls, Pēteris Trasuns **vc** Diana Ozoliņa, Ēriks Kiršfelds, Guna Šnē **db** Sergejs Brīnums, Oskars Bokanovs **ch** Agne Sprūdža, Sanita Zariņa
CONTACT Kr. Barona Street 1
RIGA, 1050, Latvia
Tel +371 6722 8684 academy@jvlma.lv
www.jvlma.lv/en

LITHUANIA

Lithuanian Music and Theatre Academy
DEGREES B M Dip • P ME Jz
CONTACT Department of Strings, Vilniaus str 6-2, VILNIUS, 01110, Lithuania
tel +370 5 261 0553
rektoratas@lmta.lt
https://lmta.lt

MEXICO

Conservatorio Nacional de Música
DEGREES B M C JD • P ME EM JM Jz
CONTACT Av Presidente Masaryk 582, POLANCO, CP 11560, Mexico
tel +52 8647 5390
cnm@inba.gob.mx
www.conservatorio.bellasartes.gob.mx

Escuela Nacional de Música
DEGREES B • P ME
Head of strings Georgina Martínez Canto
CONTACT Xicoténcatl 126, Col Del Carmen, Coyoacán, MEXICO CITY, 4100, Mexico
geomarcanto@gmail.com;
gmartinez@fam.unam.mx
www.fam.unam.mx

MONTENEGRO

University of Montenegro, Music Academy
DEGREES B M • P ME
MAIN STRING TEACHERS Head of strings/vn Vujadin Krivokapić
db Veljko Belević
CONTACT Njegoševa bb, CETINJE, 81250, Montenegro
tel +382 41 232 104
ma@ac.me
www.ucg.ac.me/ma

NETHERLANDS

ArtEZ School of Music
DEGREES B M Dip C JD • P ME JM Jz AS
MAIN STRING TEACHERS Head of strings Ati Gottschal **vn** Annechien van Blom, Aimée Broeders, Sarah Kapustin,

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

Maria-Paula Majoor, Adriaan Stoet **va** Julia Dinerstein **vc** René Berman, Karlien Bartels **db** Aristotelis Potamianos
CONTACT Aan de Stadsmuur 88, ZWOLLE, 8011 VD, Netherlands
tel +31 38 42 70 530
cons.zwolle@artez.nl
www.artez.nl/muziek

Codarts, Hogeschool voor de Kunsten

DEGREES B M • P ME AS
MAIN STRING TEACHERS Head of strings/vn Eva Stegeman **vn** Frederieke Saeijs, Goran Gribajcevic, Gordan Nikolic, Hed Yaron Meyerson, Letizia Sciarone, Lisanne Soeterbroek, Pavel Fischer **va** Julia Dinerstein, Karin Dolman, Roman Spitzer **vn/ch** Pavel Fischer **vc** Jeroen den Herder, Joachim Eijlander **db** Joachim-Ximo Clemente, Luis Cabrera Martin, Matthew Midgley **ch** Nola Exel, Alexander Verbeek, Bart van de Roer, Gijs Kramers, Jeroen Schippers, Pieter Nuytten, Ramon Lormans
CONTACT Kruisplein 26, ROTTERDAM, 3012 CC, Netherlands
tel +31 10 217 11 00
classicalmusic@codarts.nl
www.codarts.nl

Conservatorium Maastricht

DEGREES B M JD • P ME Jz
MAIN STRING TEACHERS vn Boris Belkin, Kyoko Yonemoto, Piotr Jasiurkowski, Robert Szreder **va** Julia Dinerstein, Michaël Kugel **va/ch** Marc Tooten **vc** Alexander Chaushian, Gabriel Schwabe, Gustav Rivinius **db** Paolo Borsarelli, John Goldsby (Jz), Matthias Akeo Nowak (Jz)
CONTACT Bonnefantenstraat 15, MAASTRICHT, 6211 KL, Netherlands
tel +31 43 346 66 80
communicatie.conservatorium@zuyd.nl
www.conservatoriummaastricht.nl

Conservatorium van Amsterdam

DEGREES B M C JD • ME EM Jz
MAIN STRING TEACHERS Head of strings Kees Koelmans **vn** Vera Beths, Ilya Grubert, Eliot Lawson, Maria Milstein, Tjeerd Top **vn/ch** Peter Brunt **va** Francien Schatborn, Nobuko Imai, Frederik Boits **va/ch** Sven Arne Tepl, Marjolein Dispa **vc** Gideon den Herder, Michael Stirling, Pieter Wispelwey, Emanuele Silvestri, Ella van Poucke **vc/ch** Maarten Mostert **db** Olivier Thiery, Burak Marlali, Ying Lai Green, Rick Stotijn (visiting) **ch** Dmitry Ferschtman, Michel Dispa, Johannes Leertouwer, Wilmar de Visser **lt** Bas Maas, Christian Jünemann
CONTACT Admissions, Oosterdokskade 151, AMSTERDAM, 1011 DL, Netherlands
tel +31 20 527 7550
conservatorium@ahk.nl
https://conservatoriumvanamsterdam.nl

Fontys Conservatorium Tilburg (Academy of Music and Performing Arts, Master of Music)

DEGREES B M • P Jz
MAIN STRING TEACHERS Head of strings/vc/ch Paul Uyterlinde **vn** Jolente De Maeyer, Chris Duindam **va** Emlyn Stam, Lisa Eggen **vc** Monique Heidema **db** Ardashes Agoshian
CONTACT Martyn Smits, Zwijsenplein 1, TILBURG, 5000 GJ, Netherlands
m.smits@fontys.nl
https://fontys.edu/bachelors-masters/masters/master-of-music.htm

HKU University of the Arts Utrecht

DEGREES B M • P ME EM Jz
MAIN STRING TEACHERS vn Chris Duindam, Lis Huibers-Perry, Eeva Koskinen, Carla Leurs, Hebe Mensinga, Antoinette Lohmann (EM) George Dumitriu (Jz) **vn/va** Annemarie Konijnenburg, Mikhail Zemtsov, Joshua Cheatham (EM) **vc** Jeroen den Herder, Timora Rosler, Viola de Hoog (EM), Victor Garcia Garcia (EM) **db** James Oesi, Tobias Nijboer (Jz)
CONTACT HKU Utrecht Conservatorium, Mariaplaats 28, UTRECHT, 3511 LL, Netherlands
Tel +31 30 209 1309
sz@hku.nl www.hku.nl

Royal Conservatoire The Hague

DEGREES B M D • P ME EM Jz
MAIN STRING TEACHERS vn Ilona Sie Dhian Ho, Vera Beths, Arisa Fujita, Joe Puglia, Janet Krause, Lisa Jacobs, Önder Baloglu **vn/ch** Rachael Beesley (EM) **vn/va** Kati Debretzeni (EM), Enrico Gatti (EM), Walter Reiter (EM), Ryo Terakado (EM) **va** Mikhail Zemtsov, Liesbeth Steffens, Ásdís Valdimarsdóttir, Timur Yakubov, Lech Antonio Uszynski **vc** Lucia Swarts (also EM), Michel Strauss, Jan Ype Nota, Larissa Groeneveld **db** Théotime Voisin, Jean Paul Everts, Margaret Urquhart (EM), Mieneke van der Velden (EM) **ch** Casals Quartet, Richard Egarr (EM), Rebecca Huber (EM)
CONTACT Spuiplein 150, THE HAGUE, 2511 DG, Netherlands
tel +31 70 315 1515
info@koncon.nl www.koncon.nl

Prins Claus Conservatorium, Hanze University Groningen

DEGREES B M JD • P ME Jz
MAIN STRING TEACHERS vn Kati Sebestyén, Chris Duindam **vn/ch** Veselina Manikova, Ilona Sie Dhian Ho **va** Christophe Weidmann **vc/ch** Jan-Ype Nota **db** Sorin Orcinschi
CONTACT Meeuwerderweg 1, GRONINGEN, 9724 EM, Netherlands
tel +31 50 595 13 01
prinsclausconservatorium@org.hanze.nl
www.hanze.nl/eng

NEW ZEALAND

New Zealand School of Music

DEGREES B M D Dip • P
MAIN STRING TEACHERS Head of strings/vn/va/ch Martin Riseley **vn/ch** Helene Pohl, Monique Lapins **va/ch** Gillian Ansell **vc/ch** Inbal Megiddo, Rolf Gjelsten **db/ch** Joan Garriga **ch** New Zealand Quartet
CONTACT PO Box 600, WELLINGTON, 6140, New Zealand
tel +64 4 463 5369
music@vuw.ac.nz
www.victoria.ac.nz/nzsm

School of Performing Arts, University of Otago

DEGREES B M D • P ME EM JM AS
MAIN STRING TEACHERS vn/va Tessa Petersen **vc** Heleen du Plessis
CONTACT PO Box 56, DUNEDIN, 9054, New Zealand
tel +64 3 479 4130
spa@otago.ac.nz
www.otago.ac.nz/performing-arts

University of Auckland

DEGREES B M D Dip • P ME EM JM Jz
MAIN STRING TEACHERS Head of strings/va/ch Mark Bennett **vn** Andrew Beer (visiting), Johnny Chang (visiting) **vn/va** Stephen Larsen (visiting) **vc** James Tennant (visiting) **vc/ch** James Yoo **db** Evgeny Lanchtchikov (visiting)
CONTACT Creative Arts and Industries Student Centre, 6 Symonds St, AUCKLAND, 1010, New Zealand
tel +64 9 923 4660
info-creative@auckland.ac.nz
www.creative.auckland.ac.nz/en/about/student-centre.html

A string sectional at the Edward Said National Conservatory of Music in Palestine

University of Canterbury
DEGREES B M D • P EM JM AS
MAIN STRING TEACHERS vn/va/ch Mark Menzies **vc** Tomas Hurnik **db** Bella Zilbur **ch** Justin DeHart, Tim Emerson
CONTACT Faculty of Arts, 3 Hereford St, CHRISTCHURCH, 8140, New Zealand
tel +64 3 369 3377
artsdegreeadvice@canterbury.ac.nz
www.canterbury.ac.nz/arts/schools-and-departments/school-of-music

NORWAY

Agder University College, Conservatoire of Music at Kristiansand
DEGREES B M • P ME
MAIN STRING TEACHERS Head of strings/vn Adam Grüchot **db** Erik Zeppezauer
CONTACT Adam Grüchot, Universitetsveien 25, KRISTIANSAND, 4630, Norway
tel +47 997 06 445
adam.gruchot@uia.no
www.uia.no

Grieg Academy, Faculty of Fine Art, Music & Design, University of Bergen
DEGREES B M D • P ME EM AS
MAIN STRING TEACHERS Head of strings/vn/ch Ricardo Odriozola **va/ch** Hans Gunnar Hagen **vc** Audun Sandvik **db** Callum Hay Jennings
CONTACT Post Box 7805, BERGEN, 5020, Norway
tel +47 55 58 69 50
post@grieg.uib.no
https://kmd.uib.no/en/studies/music

Norwegian Academy of Music
DEGREES B D M Dip • P ME EM Jz AS
MAIN STRING TEACHERS Head of strings Isabelle Perrin **vn** Henning Kraggerud, Harald Bertin Aadland, Peter Herresthal, Kolbjørn Holthe, Terje Moe Hansen, Vilde Frang, Elise Båtnes, Bjarne Magnus Jensen **va** Morten Carlsen, Lars Anders Tomter **va/ch** Are Sandbakken **vc** Bjørg Lewis, Torleif Thedéen, Louisa Tuck **db** Dan Styffe, Marius Flatby, Håkon Thelin
CONTACT Slemdalsveien 11, OSLO, 0363, Norway
tel +47 23 36 70 00
post@nmh.no
www.nmh.no

Norwegian University of Science and technology, Department of Music
DEGREES B M D • P ME Jz
MAIN STRING TEACHERS Head of strings/vc Øyvind Gimse **vn/ch** Marianne Thorsen **va** Ole Wuttudal **db** Rolf Hoff Baltzersen
CONTACT Olavskvartalet, TRONDHEIM, 7491, Norway
Tel +47 73 59 73 00
kontakt@musikk.ntnu.no
www.ntnu.no/musikk

University of Tromsø Conservatory
DEGREES B • P ME
MAIN STRING TEACHERS vn Atle Sponberg **va** Karen Marianne Aukner **vc** Audun André Sandvik **db** Knut Erik Sundquist
CONTACT Uit Norwegian Arctic University, UMAK – Music Conservatory, TROMSØ, 9037, Norway
tel +47 77 64 40 00
musikkonservatoriet@umak.uit.no
www.konsen.no

PALESTINE

Edward Said National Conservatory of Music
DEGREES C Dip • P ME
MAIN STRING TEACHERS Head of strings/vn Natalia Kirilina **vn** Mahmoud Karzon, Yelina Radwan **va** Natalia Kirilina **vc** Faris Amin, Bettina Zbeidi **db** Mohammad Deek, Eleni Mustaklem
CONTACT PO Box 66676, 11 Azzahra St, Shihabi Bldg, JERUSALEM, 91666, Palestine
tel +972 2 626 3230
info@ncm.birzeit.edu
http://ncm.birzeit.edu/en

PERU

University Nacional de Música Peru
CONTACT Admissions and Studies, Jirón Carabaya 421, LIMA, 15001, Peru
tel +51 1 426 9677
imagen@unm.edu.pe
www.unm.edu.pe

POLAND

Krzysztof Penderecki Academy of Music in Kraków
DEGREES B M D • P ME EM Jz
HEAD OF STRINGS Mariusz Sielski **vn** Piotr Tarcholik, Kaja Danczowska, Roman Reiner, Magdalena Szczepanowska, Mieczysław Szlezer, Aneta Dumanowska, Wojciech Koprowski, Oriana Masternak, Maria Sławek, Aleksander Daszkiewicz, Aleksandra Kuls-Koziak, Maciej Lulek, Paweł Wajrak, Robert Kabara (EM), Teresa Piech, Agnieszka Świątkowska **va** Jacek Dumanowski, Bogusława Hubisz-Sielska, Maria Shetty, Łukasz Syrnicki **vc** Zdzisław Łapiński, Jan Kalinowski, Dorota Imiełowska, Adam Klocek, Bartosz Koziak, Monika Krasicka-Gajownik (EM) Teresa Kamińska **db** Marek Kalinowski, Krzysztof Firlus, Marek Romanowski (Jz), Maciej Adamczak, Maksymilian Mucha **ch** Barbara Łypik-Sobaniec, Anna Armatys-Borrelli, Justyna Duda-Krane, Beata Urbanek-Kalinowska, Malwina Tkaczyk
CONTACT Welcome Centre, Ul. Świętego Tomasza 43, KRAKÓW, 31-027, Poland
rekrutacja_amkp@amuz.krakow.pl
tel. + 48 12 426 20 05
www.amuz.krakow.pl

FARES MANSOUR

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

Petz Vienna
Quality and Service since 1912

UNI like ***unique*** or ***unidirectional***

Unidirectional carbon formed to a violin bow with unique characteristics

- articulation and resonance of an excellent pernambuco bow
- noticeably more response and sensitivity over the entire length
- fantastic flexibility and bounce

www.pk.at

Fryderyk Chopin Academy of Music, Warsaw

DEGREES B M Dip
CONTACT Okólnik 2 St, WARSAW, 00-368, Poland
tel +48 22 2789 318
instrumentalistyka@chopin.edu.pl
www.chopin.edu.pl

PORTUGAL

Academia Nacional Superior de Orquestra

DEGREES B • P
MAIN STRING TEACHERS Head of strings/vc Marco Pereira **vn** Ágnes Sárosi, Ana Pereira, José Pereira **va/ch** Paul Wakabayashi **db** Vladimir Kouznetsov, Ercole de Conca **ch** Alexei Eremine
CONTACT Travessa da Galé 36, LISBON, 1349-028, Portugal
tel +351 213 617 330
secretaria@metropolitana.pt
www.metropolitana.pt

Escola de Música do Conservatório Nacional

CONTACT Rua dos Caetanos 29, LISBON, 1249-115, Portugal
tel +21 342 59 22 secalunos@emcn.edu.pt
www.emcn.edu.pt

Évora University – Music Department

DEGREES B M D • P ME
MAIN STRING TUTORS vn Carlos Damas **va** Jean Aroutiounian **vc** Nelson Ferreira
CONTACT Carlos Damas, Gonçalo Pescada Colégio Mateus d'Aranda, Rua do Raimundo, ÉVORA, 7002-554, Portugal
cdmas@uevora.pt
gpescada@uevora.pt
tel +351 266 760 260
https://www.uevora.pt/en/units/schools-and-iifa/sarts/dmus/eartes/dmus

PUERTO RICO

Conservatorio de Música de Puerto Rico

DEGREES B M Dip • ME JM
MAIN STRING TEACHERS Head of strings/vn Francisco Cabán **vn** Omar Velázquez **va** Emanuel Olivieri **vc** Luis Miguel Rojas **db** Maricarmen Rivera
CONTACT Admissions, Ponce de León Ave 951, SAN JUAN, 00907, Puerto Rico
tel +1 787 751 0160 x 280, 275
admisiones@cmpr.edu
www.cmpr.edu

SERBIA

University of Arts in Belgrade

DEGREES B M D • P ME
MAIN STRING TEACHERS Head of strings/db Slobodan Gerić **vn** Gordana Matijević-Nedeljković, Marija Jokanović, Jasna Maksimović-Veselinov, Ivana Aćimoski-Žikić, Ljubomir Mihailović, Marija Špengler Marković, Marko Josifoski, Marija Misita, Madlen Stokić Vasiljević, Dušan Panajotović, Dragan Sredojević **va** Dejan Mladjenović, Panta Velićković, Ljubomir Milanović, Nemanja Marjanović, Maja Milanović, Rastko Popović **vc** Sandra Belić, Dejan Božić, Dragan Djordjević, Srdjan Sretenović
CONTACT Faculty of Music, Kralja Milana 50, BELGRADE, 11000, Serbia
tel +381 11 3621 170
fmuinfo@fmu.bg.ac.rs
www.fmu.bg.ac.rs

University of Novi Sad, Academy of Arts

DEGREES B M • P ME
CONTACT Djure Jakšića 7, NOVI SAD, 21000, Serbia
tel +381 21 422 176
aofarts@uns.ac.rs
www.en.akademija.uns.ac.rs

SINGAPORE

Nanyang Academy of Fine Arts, School of Music

DEGREES M B Dip JD • P ME
MAIN STRING TEACHERS Head of strings/vn/ch Wee-Hsin Tan **vn** Say Ming Foo, Nikolai Koval, Lynette Lim, Matthias Oestringer, Lim Chun, Lee Shi Mei, Tang Tee Tong **vn/va** Marietta Ku **vn/ch** Lik Wuk Chua **va** Wee Hsin Tan, Janice Tsai **vc** Hao Guo, Juan Lin, Woon Teng Song, Yu Er Zhao, Leslie Tan **db** Jacek Mirucki, Xu Wang **ch** Wee-Hsin Tan, Nicholas Ong, Eleanor Tan
CONTACT Lena Ching, 151 Bencoolen St, SINGAPORE, 189656, Singapore
tel +65 6512 6501
music@nafa.edu.sg
www.nafa.edu.sg/schools/school-of-music

Yong Siew Toh Conservatory of Music, National University of Singapore

DEGREES B M • P
MAIN STRING TEACHERS Head of strings/vn Qian Zhou **vn** Zuo Jun, Ng Yu-Ying, Ang Chek Meng **va** Zhang Manchin **vc** Qin Li-Wei, Ng Pei-Sian **db** Guennadi Mouzyka **ch** T'ang Quartet
CONTACT YST Admissions Office, 3 Conservatory Drive, SINGAPORE, 117376, Singapore
musadmissions@nus.edu.sg
www.ystmusic.nus.edu.sg

SLOVENIA

University of Ljubljana Academy of Music

DEGREES B M • P ME
MAIN STRING TEACHERS
Head of strings Tomaž Rajterič
CONTACT Akademija za glasbo, Stari trg 34, LJUBLJANA, 1000, Slovenia
tel +386 1 242 73 00
dekanat@ag.uni-lj.si
www.uni-lj.si

SOUTH AFRICA

Nelson Mandela University

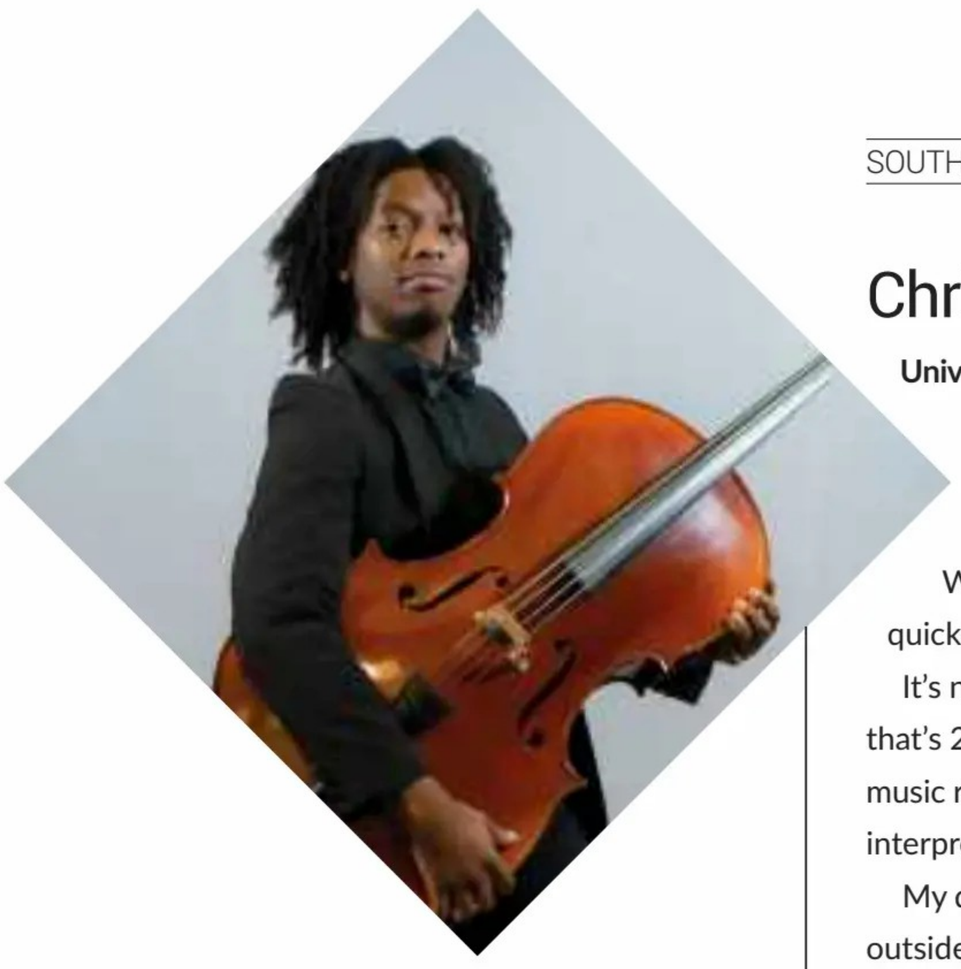
DEGREES B M D Dip JD • P ME EM JM Jz
MAIN STRING TEACHERS Head of strings/vn/va David Bester
CONTACT David Bester, Music Dept, PO Box 77000, GQEBERHA, 6031, South Africa
tel +27 41 504 2250
david.bester@mandela.ac.za
www.mandela.ac.za/music

North-West University – Potchefstroom

DEGREES B M D Dip • P ME JM
MAIN STRING TEACHERS vn Piet Koornhof **vc** Human Coetzee
CONTACT School of Music, Private Bag X6001, POTCHEFSTROOM, 2520, South Africa
tel +27 18 299 1692
music@nwu.ac.za
www.nwu.ac.za

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie



SOUTH AFRICA

Chris Njapa, cello

University of Cape Town (UCT), Cape Town

I chose UCT mostly for two reasons: the teacher, Graham du Plessis, whom I met through playing a concert together, and because I was curious about studying at a different institution in the Western Cape. I think it's great to get multiple viewpoints and sources of feedback – one progresses quicker that way.

It's not a super academic course. You choose a topic to research and write a dissertation on, but I'd say that's 20 per cent of it, and the other 80 per cent is performance, which includes a solo recital, chamber music recital and concerto exam. I did my dissertation on the Prelude of Bach's Sixth Cello Suite, comparing interpretations, editions and performances with modern and Baroque instruments. It was enlightening!

My day would typically consist of practising, sometimes a lesson or chamber rehearsal, and I'd often sit outside and listen to music during lunch to enjoy the sun. Then I'd do more practice, although if it was a really busy day I'd usually practise in the evening too. I really enjoyed how performance-intensive it was. I feel I came into a different level with my playing. A highlight for me was the concerto festival. I played Dvořák, which was really nice.

The scenery and nature are so beautiful in Cape Town, and the city offers so much! But sometimes doing nice things also requires having money, and as a student you don't always have that. I'm not the most social person but I've become more spontaneous since coming to the school.

The music department is very open and inclusive. There's opera, jazz, classical and African music, and everyone often watches their fellow students' concerts. There's a real spirit of camaraderie and respect for what others do. And sometimes collaborations between genres too, which is really cool!

I've learnt a lot in terms of coping with the pace of the performing and freelancing life, both from UCT and private projects on the side. It's been a great environment for me!

COURTESY HEMU

South African College of Music, University of Cape Town
DEGREES B M D Dip • P ME EM Jz AS
MAIN STRING TEACHERS Head of strings/vn Farida Bacharova **vc/ch** Graham du Plessis **va** Azra Isaacs, Petrus Coetzee, Paula Gabriel **db** Roxane Steffen
CONTACT Private Bag X3, RONDEBOSCH, 7701, South Africa
tel +27 21 650 2626
farida.bacharova@uct.ac.za
music@uct.ac.za
www.music.uct.ac.za

University of Pretoria, School of the Arts: Music
DEGREES B M D • P ME EM JM Jz
MAIN STRING TEACHERS vn Lara Babenko, Johanna Roos, Denise Sutton **va** Kate White **vc** Berthine van Schoor **db** Marike Prins
CONTACT Dorothy van de Westhuizen, Private Bag X20, PRETORIA, 0028, South Africa
tel +27 12 420 3747
dorothy.vanderwesthuizen@up.ac.za
www.up.ac.za/music

University of South Africa
DEGREES B M JM • Jz
CONTACT B Mulungo Bldg 12C, Unisa Sunnyside Campus, PRETORIA, 0003, South Africa
tel +27 12 429 6662
mulunbn@unisa.ac.za
www.unisa.ac.za

University of Stellenbosch, Konservatorium & Dept of Music
DEGREES C Dip B M D • P ME
MAIN STRING TEACHERS Head of strings/vn/ch Suzanne Martens **va** Petrus Coetzee **vc** Peter Martens, Babette Roosenschoon **db** Mariechen Meyer **ch** Nina Schumann, Pamela Kierman, Karin Maritz
CONTACT Private Bag X1, MATIELAND, 7602, South Africa
tel +27 21 808 2338
Email via website
www.sun.ac.za/music

SPAIN

Centro Superior Conservatori del Liceu
DEGREES B M • P Jz
MAIN STRING TEACHERS Head of strings/vn Corrado Bolsi **vn** Olga Aleshinsky, Corrado Bolsi, Kai Gleusteen, Jordan Tejedor **vn/ch** Sara Bitlloch, Daniel Cubero, Gisella Curtolo **va** Ashan Pillai, Anna Puig **va/ch** Paul Cortese, Isabel Villanueva **vc** Oscar Alabau, Daniel Claret, Lluis Claret, Peter Thiemann **vc/ch** Charles Antoine Archamboult, Amparo Lacruz **db** Javier Serrano, Luis Cabrera **db/ch** Joaquín Arrabal
CONTACT Carrer Nou de La Rambla 88, BARCELONA, 08001, Spain
tel +34 933 271 200
internacional@conservatori-liceu.es
www.conservatoriliceu.es

CSMA de Aragón (Conservatorio Superior de Música de Aragón)
DEGREES B Dip • P ME
MAIN STRING TEACHERS Head of strings Darío Manuel Sierra Marta **vn** Manuel Guillén, Cecilia Bercovich, Josep Colomé, Pablo Quintanilla **va** Lara Fernández, Cristina Cordero **vc** Iagoba Fanlo, Laia Puig **db** Francisco Javier Martín **ch** Carmen Esteban, Lluisa Espigolé, Luis Rodríguez, Manuel Fernández, Ferdinando Trematore, Aitor Hevia

TO ADD OR UPDATE A LISTING, EMAIL
THESTRAD@THESTRAD.COM

CONTACT via Hispanidad 22, ZARAGOZA, 50009, Spain
tel +34 976 716 980
csmzaragoza@educa.aragon.es
www.csma.es

CSM de Música de Valencia 'Joaquín Rodrigo'

DEGREES B M • P ME
MAIN STRING TEACHERS Head of strings/va Pablo García Torrelles **vn** Eduardo Arnau Grau, Cecilia García Marco, Barbara Mingot Cortés, Gumersinda Campos **va** Francesc Gaya Fonts, Miguel Pina García **vc** Raquel Lacruz Martínez, Dimas Moreno Montoro **db** Francisco Ruiz Zanón
CONTACT Calle Cinesta Ricardo, Munoz Suay, VALENCIA, 46013, Spain
tel +34 961 206 970
info@csmvalencia.es
www.csmvalencia.es

CSM de Salamanca

MAIN STRING TEACHERS Head of strings/vc Lorenzo Meseguer Luján **vn** Marc Oliu Nieto, Karolina Michalska **va** Néstor Pou Rivera **vc** Marius Díaz Leal, David Martin Gutiérrez **db** Antonio Romero Cienfuegos
CONTACT Lorenzo Meseguer Luján, Calle Lazarillo de Tormes 54-70, SALAMANCA, 37005, Spain
tel +34 923 28 21 15
departamentocuerda@coscyl.com
www.coscyl.com

CSM 'Manuel Massotti' de Murcia

MAIN STRING TEACHERS Head of strings Fernando Espí Cremades **vn** Antonio Garcia Egea, Pedro Rebollo Leandro **va** Nélida Andreu Rodríguez **vc** David Apellániz Martínez **db** Antuan Arutyunyan
CONTACT Calle Mayor Gaspar de la Peña 9, MURCIA, 30009, Spain
tel +34 968 29 47 58
info@csmmurcia.com
www.csmmurcia.com

CSM 'Rafael Orozco' de Córdoba

MAIN STRING TEACHERS vn Francisco Montalvo García, Antonio Fernández Moreno, Luís Rubén Gallardo Lorenzo **va** Cándido Herrador Pino **vc** José Antonio Camargo Robles **db** Javier Tuñon Aguado
CONTACT Ángel Saavedra 1, CÓRDOBA, 14003, Spain
tel +34 957 379 647
oficina@csmcordoba.com
www.csmcordoba.com

Musikene – Higher School of Music of the Basque Country

DEGREES B M • P ME Jz
MAIN STRING TEACHERS vn Liana Gourdjia, Aitzol Iturriagagoitia Bueno, Tatiana Samouil, Catalin Bucataru Patita, Izaskun Echeveste Gutiérrez, François Xavier Gil **va** Natalia Tchitch **vc** Damián Martínez Marco, Asier Polo Bibao, María Casado Flórez, Elena Escalza Cortina **db** Pierre-Emmanuel de Maistre, Julio Pastor
CONTACT Musikene, Europa Plaza 2, DONOSTIA-SAN SEBASTIÁN, 20018, Spain
tel +34 943 023 750
info@musikene.eus
www.musikene.eus

Real Conservatorio Superior de Música de Madrid

MAIN STRING TEACHERS Head of strings/vc Cecilia de Montserrat Campa Ansó **vn** Ana María Valderrama Guerra, Joaquín Torre Gutiérrez, Alejandro Saiz San Emeterio, Carole Petitdemange, Bruno Vidal Moreno, Alma Olite Gorraiz, María del Carmen Jiménez Montes **va** Clara Blat Barrachina, Juan Alberto Molina García, Alicia Calabuig Palau **vc** Fernando Arias Fernández, Ángel García Jermann **db** Eduardo Anoz Jiménez, Luis Augusto da Fonseca, Zlatka Pencheva **lt** Massimo Mura
CONTACT C/ Doctor Mata 2, MADRID, 28012, Spain
tel +34 91 539 29 01
infosecre@rcsmm.eu
www.rcsmm.eu

Real CSM Victoria Eugenia de Granada

MAIN STRING TEACHERS Head of strings/va Almudena García Sánchez **vn** Jesús Berrio Domínguez, Emilia Ferriz Lozano, Ana Luque Fernández, Antonio Pablo Martos Lozano, Juan Salvador Raya Castellano **va** Alejandra Poggio Lagares **vc** María Álvarez-Ossorio Torres, Gabriel Delgado Morán, Alberto Martos Lozano, Orfilia Saiz Vega **db** Manuel Francisco Martín Martín
CONTACT C/ San Jerónimo 46, GRANADA, 18001, Spain
tel +34 958 89 31 80
info@conservatoriosuperiorgranada.com
https://conservatoriosuperiorgranada.com

Reina Sofia School of Music

DEGREES B M Dip C JD • P ME JM EM
MAIN STRING TEACHERS vn Zakhar Bron, Marco Rizzi, Christoph Poppen **va** Diemut Poppen, Nobuko Imai **vc** Ivan Monighetti, Jens Peter Maintz **db** Wies de Boeve **ch** Günter Pichler, Márta Gulyás, Heime Müller
CONTACT Calle Requena 1, MADRID, 28013, Spain
tel +34 91 523 04 19
esmrs@albeniz.com
www.escuelasuperiordemusicareinasofia.es

SWEDEN

Academy of Music and Drama University of Gothenburg

DEGREES B M D • P ME
CONTACT Student Affairs Office, Box 210, GOTHENBURG, 40530, Sweden
tel +46 31 786 4020
utbildningsexpedition@hsm.gu.se
www.gu.se/en/music-drama

Malmö Academy of Music, University of Lund

DEGREES B M Dip • P EM
MAIN STRING TEACHERS Head of strings/va/ch Henrik Frendin **vn** Erik Heide, Jörgen Svensson, Marika Fältskog, Malin Nyström, Wieslawa Szymczynska, **va** Markus Falkbring **vc** Mats Lidström, Samuli Örnströmer **db** Olle Davidson, Maren Reck, Mattias Hjorth (Jz)
CONTACT Henrik Frendin, Box 8203, MALMÖ, SE 200 41, Sweden
tel +46 40 32 54 50
info@mhm.lu.se
www.mhm.lu.se

Musikhögskolan Ingesund

CONTACT ARVIKA, 67191, Sweden
tel +46 570 385 00
info.mhi@kau.se
www.kau.se/en/ingesund-school-music

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

Royal College of Music in Stockholm

DEGREES B M • P ME EM Jz AS
MAIN STRING TEACHERS vn Bartosz Cajler, Per Enoksson, Julia Kretz-Larsson, Sten-Johan Sunding, Ann Wallström (EM), Cecilia Zilliacus, Emma Reid (AS) **va** Göran Fröst, Ellen Nisbeth, James Opie, Steven Svensson, Mikael Marin (AS) **vc** Ola Karlsson, Jakob Koranyi, Kati Raitinen, Johannes Rostamo, Mimi Brinkmann (EM) **db** Michael Karlsson, Mats Nilsson, Jan Adefelt (Jz) **ch** Mats Zetterqvist
CONTACT Box 27711, STOCKHOLM, 11591, Sweden
tel +46 8 16 18 00
antagning@kmh.se
www.kmh.se

Stockholms Musikpedagogiska Institut

DEGREES B Dip • ME
CONTACT Cattis Eriksson, Alfred Nobels Allé 15 HUDDINGE, 141 52, Sweden
tel +46 8 611 05 02
info@smi.se
www.smi.se

SWITZERLAND

Basel Academy of Music

DEGREES B M • P ME JM EM Jz AS
Head of strings/vn Barbara Doll **vn** Adelina Oprean, Raphaël Oleg **vn/ch** Rainer Schmidt **va** Silvia Simionescu Keller, Geneviève Strosser **vc** Thomas Demenga, Danjulo Ishizaka, Rafael Rosenfeld **db** Roman Patkoló **ch** Anton Kernjak, Jan Schultsz, Anna Gebert
CONTACT Studierendenadministration, Leonhardsstr 6, BASEL, 4009, Switzerland
tel +41 61 264 57 57
klassik.hsm@fhnw.ch
www.fhnw.ch/eng/degree-programmes/music; www.musik-akademie/ch/klassik/de.html

Conservatoire de Musique de Genève

MAIN STRING TEACHERS Head of strings/vn/ch Nicolas Jéquier **vn** Wendy Ghysels James, Tomás Hernández Bagés, Julien Lapeyre, Lucie Mallet de Chauny, Amandine Pierson, Françoise Richard Genet, Camille Stoll, Phillipe Talec, Jonas Grenier, Simon Bouveret **va** Noémie Bialobroda, Laurent Rochat, Darryl Bachmann **vc** Raphaël Abeille, Francesco Bartoletti, Daniel Haefliger, Joëlle Martinez **db** Mirella Vedeva Ruaux
CONTACT Blvd du Théàtre, 2nd Floor Geneva, 1204, Switzerland
tel +41 22 319 60 60
cmg@cmg.ch
www.cmg.ch

Conservatorio della Svizzera Italiana

DEGREES B M • P ME
MAIN STRING TEACHERS vn Pavel Berman, Sergej Krylov, Alessandro Moccia, Massimo Quarta, Marco Rizzi, Klaidi Sahatci **va** Yuval Gotlibovich, Danilo Rossi **vc** Asier Polo, Enrico Dindo, Taisuke Yamashita **db** Andreas Cicera, Enrico Fagone
CONTACT Via Soldino 9, LUGANO, 6900, Switzerland
tel +41 91 960 30 40
servizi.accademici@conservatorio.ch
www.conservatorio.ch

Haute École de Musique de Genève, Site de Neuchâtel

DEGREES B M • P ME EM
MAIN STRING TEACHERS vn Aline Champion, Patrick Genet, Stefan Muhmenthaler, Sergey Ostrovsky, Tedi Papavrami, Svetlin Roussev, Sasha Rozhdestvensky, Florence Malgoire (EM) **va** Miguel da Silva, Ori Kam, Máté Szűcs **vc** Ophélie Gaillard, David Pia, Denis Severin, Bruno Cocset (EM) **va/ch** Lise Berthaud **db** Alberto Bocini, Mirella Vedeva Ruaux **vl** Guido Balestracci **ch** Noémie Bialobroda
CONTACT Espace de l'Europe 21, NEUCHÂTEL, 2000, Switzerland
tel +41 32 930 2121
site-ne.hem@hesge.ch
www.hesge.ch/hem

Hochschule der Künste Bern

DEGREES B M • P ME Jz
CONTACT Music Dept, Ostermundigenstr 103, 3006, BERN, Switzerland
tel +41 31 848 39 99
musik@hkb.bfh.ch
www.hkb.bfh.ch

Hochschule Luzern Musik

DEGREES B M D
MAIN STRING TEACHERS Head of strings/vc/ch Dieter Lange **vn/ch** Brian Dean, Ina Dimitrova, Daniel Dodds, Andreas Gabriel, Simon Heggendorn (Jz), Igor Karsko **vn/va/ch** Isabelle van Keulen **va/ch** Isabel Charisius **vc/ch** Erik Borgir, Joel Marosi, Christian Poltéra, Ditta Rohmann, Guido Schiefen **db/ch** David Desimpelaere, Dieter Lange, Božo Paradžik
CONTACT Arsenalstrasse 28a, LUCERNE-KRIENS, 6010, Switzerland
tel +41 41 249 26 00
musik@hslu.ch
www.hslu.ch/musik

Zurich University of the Arts, Music Department

DEGREES B M D Dip C JD • P ME JM EM Jz AS
MAIN STRING TEACHERS Head of strings/vn/ch Monika Baer (EM) **vn/ch** Anna Gebert, Ilya Gringolts, Andreas Janke, Rudolf Koelman, Sergey Malov, Alexander Sitkovetsky, Rainer Hagmann (Jz), Monika Baer (EM), Franziska Frick Schnyder (ME), Christopher Whiting, Ralph Orendain, Elisabeth Bundies, Ursula Koelner Dangel, Philipp Draganov (JD) **va/ch** Wendy Enderle-Champney, Lilli Maijala, Diemut Poppen, Lawrence Power, Ulrike Kaufmann (EM), Katja Fuchs **vc/ch** Thomas Grossenbacher, Orfeo Mandozzi, Martina Schucan (AS), Martin Zeller (EM), Emanuel Rütsche (ME), Cobus Swanepoel, Claudius Herrmann, Christian Proske **db/ch** Wies de Boevé, Dominique Girod (Jz), David Sinclair (EM), Petar Naydenov, Frank Sanderell
CONTACT Monika Baer, ZHdK, Music Department, Pfingstweidstr 96, ZURICH, CH-8031, Switzerland
monika.baer@zhdk.ch
davide.mandato@zhdk.ch
www.zhdk.ch/en/degree-programmes/music

TURKEY

Mimar Sinan Fine Arts University Istanbul State Conservatory

DEGREES B M D JD • P
MAIN STRING TEACHERS Head of strings/vn Pelin Halkaci Akin **vn** Asli Özbayrak Çivicioglu, Nilay Sancar, Mehmet Yasemin, Gamze Erengönül **vn/ch** Elif Hacer Akyar, Özcan Ulucan, Aslı Özübek, Begum Calimli, Banu Aşan, Hakan Güven **va** Banu Yinal, Didem Hekimoğlu, Göknil Özkök Sezener **va/ch** Coşkun Coşkundeniz **vc** Dilbağ Tokay, Çigdem Alkaya, Erman Imayhan **vc/ch** Gözde Yaşar, Indira Mas, Seren Karabey, Nil Kocamangil **db** Onur Özkaya
CONTACT Dolmabahçe Cad 6, Besiktas, ISTANBUL, 34357, Turkey
tel +90 212 260 10 50
kons@msgsu.edu.tr
www.msgsu.edu.tr

UNITED KINGDOM

Anglia Ruskin University

DEGREES B D • P ME Jz AS
CONTACT Paul Rhys, Cambridge School of Creative Industries, East Rd, CAMBRIDGE, CB1 1PT, UK
tel +44 1223 698 622
paul.rhys@aru.ac.uk
https://www.aru.ac.uk/study/undergraduate/music-performance

Bath Spa University

DEGREES B M D • P ME
CONTACT Admissions, Newton St Loe, BATH, BA2 9BN, UK
tel +44 1225 876 180
admissions@bathspa.ac.uk
www.bathspa.ac.uk

Cardiff University

DEGREES B M D • P JM Jz AS
MAIN STRING TEACHERS vn Carl Darby, Terry Porteus, Christiana Mavron **vn/va** Nancy Johnson, Philip Heyman **vc** Alexandra Robinson, Kyle Patterson **db** Mary Condliffe, Yuri Goloubev
CONTACT School of Music, Corbett Rd, CARDIFF, CF10 3EB, UK
tel +44 29 2087 4816
musicadmissions@cardiff.ac.uk
www.cardiff.ac.uk/music

City, University of London

DEGREES B M D • P ME
CONTACT Tullis Rennie, Northampton Sq, LONDON, EC1V 0HB, UK
Tullis.Rennie@city.ac.uk
www.city.ac.uk

Durham University

DEGREES B M • P
CONTACT Music Department, Palace Green, DURHAM, DH1 3RL, UK
Tel +44 191 334 3140
music.pgadmissions@durham.ac.uk
https://www.durham.ac.uk/departments/academic/music/

Falmouth University

DEGREES B M • P ME
CONTACT Falmouth University, Treliever Road, Penryn, Cornwall, TR11 9FE
tel +44 1326 254 350
futurestudies@falmouth.ac.uk
https://www.falmouth.ac.uk/departments/academy-of-music-theatre-arts

Goldsmiths College, University of London

DEGREES B M D Dip C • P JM
MAIN STRING TEACHERS vn Viktoria Zora **vn/va** Devorina Gamalova **vc** Audrey Riley, Rebecca Turner
CONTACT Dept of Music, New Cross, LONDON, SE14 6NW, UK
Tel 020 8228 5550
ahhub@gold.ac.uk
www.gold.ac.uk/music

Guildhall School of Music & Drama

DEGREES B Dip M D • P EM
MAIN STRING TEACHERS Head of strings/vc Louise Hopkins **vn** Simon Blendis, Levon Chilingirian, Ofer Falk, Simon Fischer, Stephanie Gonley, Roberto González-Monjas, Janice Graham, Oliver Heath, Alexander Janiczek, Boris Kucharsky, Akiko Ono, Krysia Osostowicz, Laurent Quenelle, Jacqueline Ross, Krzysztof Smietana, Bartosz Woroch **vn/va** David Takeno **va** Jane Atkins, Sarah-Jane Bradley, Krzysztof Chorzelski, Germán Clavijo, Peter Collyer (EM), Matthew Jones, Gary Pomeroy, Rachel Roberts, Rosalind Ventris, Alexander Zemtsov, Pavlo Beznosiuk (EM) **vc** Jonathan Aasgaard, Adrian Brendel, Joseph Crouch (EM), Pierre Doumenge, Tim Gill, Rebecca Gilliver, Leonid Gorokhov, Louise Hopkins, Oleg Kogan, Richard Lester, Tim Lowe, Christopher Murray, Stefan Popov, Ursula Smith **db** Marco Behtash, Cecelia Bruggemeyer (EM), Luis Cabrera, Tim Gibbs, José Moreira, Kevin Rundell **ch** Takács Quartet, Endellion Quartet, Gould Piano Trio, Heath Quartet, Danish Quartet
CONTACT Liam Donegan, Music Dept, Silk St, Barbican, LONDON, EC2Y 8DT, UK
strings@gsmd.ac.uk
www.gsmd.ac.uk/music

King's College London

DEGREES B M D • P EM Jz
CONTACT Music Department, Room 0.12 I, Chesham Bldg (Strand Campus), LONDON, WC2R 2LS, UK
music@kcl.ac.uk
www.kcl.ac.uk/music

Kingston University London

DEGREES M • P ME
CONTACT Cynthia Stephens-Himonides, Music Department, Coombehurst House, Kingston University, Kingston Hill, KINGSTON UPON THAMES, KT2 7LB, UK
tel +44 20 8417 9000
c.stephens-himonides@kingston.ac.uk
www.kingston.ac.uk

Leeds Conservatoire

DEGREES B M • P JM Jz AS
MAIN STRING TEACHERS vn/ch Linda Jankowska, Tom Greed **vn/va/ch** Philippa Mo **vc/ch** Alfia Nakipbekova **db/ch** Genna Spinks
CONTACT 3 Quarry Hill, LEEDS, LS2 7PD, UK
tel +44 113 222 3416
hello@lcm.ac.uk www.lcm.ac.uk

London College of Music, University of West London

DEGREES B M D Dip C • P ME Jz
MAIN STRING TEACHERS vn Kamila Bydlowska **vn/va** Devorina Gamalova **vn/va/ch** John Rogers **vc** Joseph Spooner **db** Leon Bosch ch Emilie Capulet, Peter Rudnick
CONTACT Emilie Capulet, St Mary's Rd, Ealing, LONDON, W5 5RF, UK
Emilie.Capulet@uwl.ac.uk
www.uwl.ac.uk/courses/music-performance

Newcastle University

DEGREES B M D • P
MAIN STRING TEACHERS Head of strings/vn Iona Brown **vn** Jane Nossek **va** Christine Slater, Mike Gerrard **vc** Gabriel Waite, Dan Hammersley **va/vc** Caitlin Nolan
CONTACT Music Admissions – International Centre for Music Studies, School of Arts and Cultures, Armstrong Building, NEWCASTLE UPON TYNE, NE1 7RU, UK
tel +44 191 208 6736
musicadmissions@newcastle.ac.uk
www.ncl.ac.uk/sacs/music

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

Queen's University of Belfast

DEGREES B M D JD • P

CONTACT School of Arts, English & Languages, 2 University Square, BELFAST, BT7 1NN, UK

tel +44 28 9097 3238

ael@qub.ac.uk

www.music.qub.ac.uk

Royal Academy of Music

DEGREES B M D Dip • EM ME P

MAIN STRING TEACHERS Head of strings/db Graham Mitchell **vn** Remus Azoitei, Levon Chilingirian, Joshua Fisher, Mayumi Fujikawa, Clio Gould, Philippe Honoré, So-Ock Kim, Hu Kun, Sophie Langdon, Jack Liebeck, Nicholas Miller, Maureen Smith, Rodney Friend, Michael Foyle, Richard Ireland, Alex Redington, Roman Simovic, Jonathan Stone, Nicole Wilson, Robin Wilson, Ying Xue, James Ehnes (visiting), Giovanni Guzzo (visiting), Chloë Hanslip (visiting), Daniel Hope (visiting), Tasmin Little (visiting), Igor Yuzefovich (visiting) **va** Hélène Clément, Yuko Inoue, Garfield Jackson, Martin Outram, Paul Silverthorne, James Sleigh, Ashan Pillai, Jon Thorne, Juan-Miguel Hernandez (visiting), Garth Knox (visiting), Timothy Ridout (visiting), Hartmut Rohde (visiting), Su Zhen (visiting) **vc** Robert Cohen, Jo Cole, Lionel Handy, Benjamin Hughes, Josephine Knight, Mats Lidström, John Myerscough, Christoph Richter, Hannah Roberts, Felix Schmidt, Mario Brunello (visiting), Colin Carr (visiting), Steven Doane (visiting), Steven Isserlis (visiting), Li Jiwu (visiting), Guy Johnston (visiting), Sheku Kanneh-Mason (visiting), Sung-Won Yang (visiting) **db** Tom Goodman, Graham Mitchell, Dominic Seldis, Matthew McDonald (visiting), Božo Paradžik (visiting), Joel Quarrington (visiting), **ch** David Smith, Doric Quartet

CONTACT Royal Academy of Music Marylebone Rd, LONDON, NW1 5HT, UK

strings@ram.ac.uk

www.ram.ac.uk/strings

Royal Birmingham Conservatoire

DEGREES B M D Dip JD • P ME EM Jz

MAIN STRING TEACHERS Head of strings/va Louise Lansdown **vn** Nathaniel Vallois, Zoë Beyers, Jiafeng Chen, Sara Trickey, Roman Mints, Ivo Stankov, Lucy Russell (EM), Tamsin Waley-Cohen (visiting) **vn/ch** Oliver Wille, Susanne Stanzeleit **vn/va** Kate Fawcett (EM) **va** Rose Redgrave, Adam Römer, Thomas Riebl (visiting), Timothy Ridout (visiting) **va/ch** Lucy Nolan **vc** Nicholas Stringfellow, Catherine Ardagh-Walter, Lionel Handy, Ulrich Heinen, Matthew Sharp, Eduardo Vassallo, Ben Davies, Imogen Seth-Smith (EM), Hannah Roberts (visiting) **vc/ch** Jane Salmon, Peggy Nolan **db** Anthony Alcock, Julian Atkinson, Giuseppe Ettorre (visiting) **db/ch** Damian Rubido **ch** Tim Smedley, Robin Ireland, Jonathan Martindale, Jeremy Watt, Castalian Quartet, Solem Quartet

CONTACT 200 Jennens Rd, BIRMINGHAM, B4 7XR, UK

tel +44 121 331 5901

strings@bcu.ac.uk

www.bcu.ac.uk/conservatoire

Royal College of Music

DEGREES B M D Dip JD • P ME EM JM

MAIN STRING TEACHERS Acting Head of strings Gary Ryan **vn** Felix Andrievsky, Radu Blidar, Jiafeng Chen, Michal Cwizewicz, Detlef Hahn, Lutsia Ibragimova, Leonid Kerbel, Gabrielle Lester, Adrian Levine, Natalia Lomeiko, Madeleine Mitchell, Maciej Rakowski, Itzhak Rashkovsky, Daniel Rowland, Sasha Rozhdestvensky, Ani Schnarch, Emily Sun, Yossi Zivoni, Alexander Gilman (visiting), Peter Herresthal (visiting), Lewis Kaplan (visiting), Vasko Vassilev (visiting), Maxim Vengerov (visiting) **vn/va** Chris Garrick (Jz), Susie Mészáros, Yuri Zhislin **va** Jonathan Barritt, Nathan Braude, Ida Bryhn, Antonello Farulli, Simon Rowland-Jones, Isabela Villanueva, Andriy Viytovych **vc** Alastair Blayden, Alexander Boyarsky, Thomas Carroll, Alexander Chaushian, Natalie Clein, Hélène Dautry, Jakob Kullberg, Richard Lester, Melissa Phelps, Gemma Rosefield, Amanda Truelove, Tim Walden, Raphael Wallfisch, Torleif Thedéen (visiting) **db** Peter Buckoke, Caroline Emery, Anthony Hougham, Gabriele Ragghianti, Enno Senft, Paul Ellison (visiting) **ch** Sacconi Quartet, Harlem Quartet

CONTACT Prince Consort Rd, LONDON, SW7 2BS, UK

tel +44 20 7591 4300

strings@rcm.ac.uk

www.rcm.ac.uk

Royal Conservatoire of Scotland

DEGREES B M D JD • P ME EM JM Jz AS

MAIN STRING TEACHERS Head of strings/vn Andrea Gajic **vn** Ruth Couch, Francis Cummings, Bernard Docherty, Huw Daniel (EM), Tamás Fejes, Gongbo Jiang, Olivier Lemoine, Angus Ramsay, Laura Samuel, Ruth Slater, Guido de Groote **vn/ch** Greg Lawson, Maya Iwabuchi **vn/va** Hector Scott **va** Scott Dickinson, Alfonso Leal (EM) **va/ch** Jane Atkins, Lev Atlas, Duncan Ferguson **vc** Martin Storey, Betsy Taylor, Alison McGillivray (EM), Pedro de Alcantara (visiting) **vc/ch** Robert Irvine, Alison Wells, David Watkin **db** Tom Berry, Iain Crawford, Nikita Naumov **ch** Sophie Renshaw

CONTACT 100 Renfrew St, GLASGOW, G2 3DB, UK

tel +44 141 270 8210

hello@rcs.ac.uk

www.rcs.ac.uk

Royal Holloway, University of London

DEGREES B M D Dip • P EM JM

MAIN STRING TEACHERS vn Francesca Barritt, Julia Wilson **va** Shiry Rashkovsky **vc** Ben Davies **ch** Tippett Quartet

CONTACT Daniel Elphick, Department of Music, EGHAM, TW20 0EX, UK

daniel.elphick@rhul.ac.uk

www.rhul.ac.uk/music

Royal Northern College of Music

DEGREES B M D Dip JD • P ME EM Jz

MAIN STRING TEACHERS Head of strings/vc Chris Hoyle **vn** Leland Chen, James Clark, Ning Feng, Pavel Fischer, Julia Hanson, Benedict Holland, Henning Kraggerud, Yair Kless, Gina McCormack, Sebastian Muller, Callum Smart, Yuri Torchinsky, Cecily Ward, Steven Wilkie, Pauline Nobes (EM) **vn/va** Catherine Yates **va** Nobuko Imai, Henk Guittart, Thomas Riebl, Simon Rowland-Jones, Susie Mészáros, Alex Mitchell, Lucy Nolan, Martin Schäfer, Annette Isserlis (EM) **vc** Leonard Elschenbroich, Nicholas Jones, Jennifer Langridge, Miklós Perényi, Petr Prause, Cecilia Radic, Hannah Roberts, Victoria Simonsen, Gillian Thoday, Nicholas Trygstad, Jonathan Manson (EM) **vc/ch** Frans Helmerson **db** Ronan Dunne, Jiří Hudec, Božo Paradžik

CONTACT Admissions, 124 Oxford Rd, MANCHESTER, M13 9RD, UK

tel +44 161 907 5200

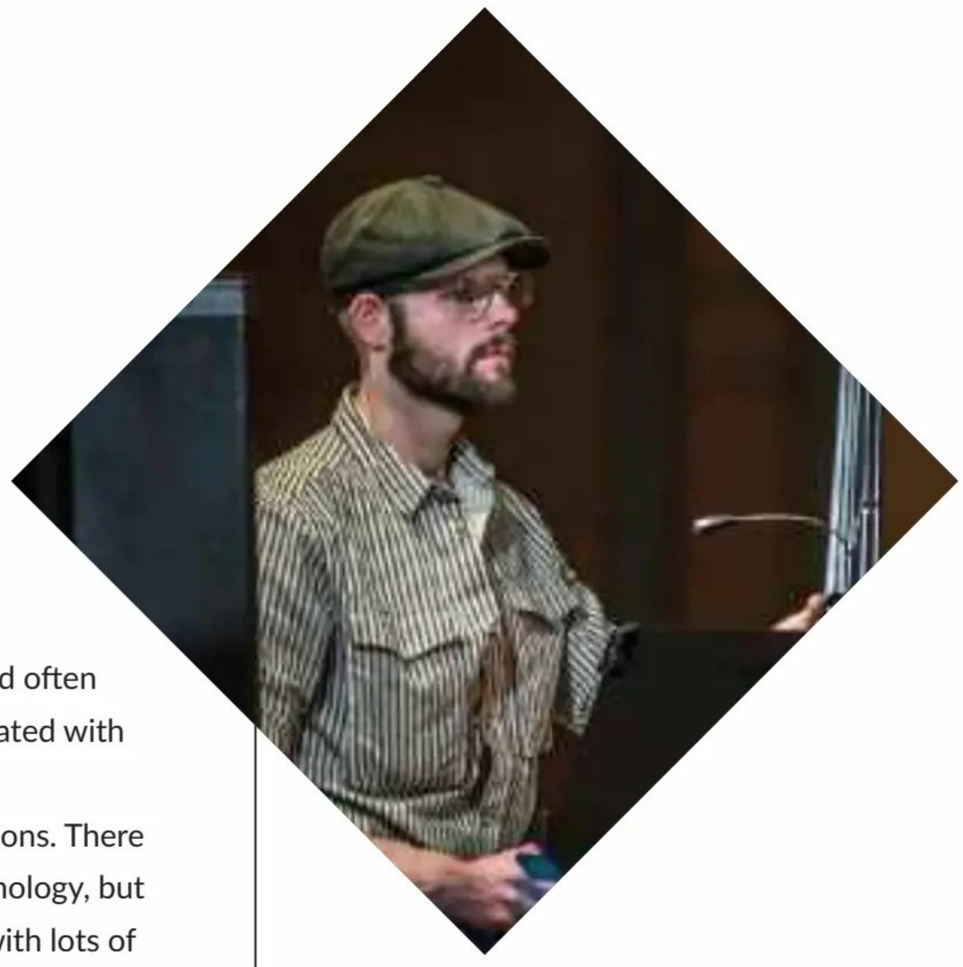
info@rncm.ac.uk; admissions@rncm.ac.uk; melanie.smith@rncm.ac.uk

www.rncm.ac.uk

UNITED KINGDOM

Alex Ferkey, double bass

Trinity Laban Conservatoire of Music and Dance, London



I chose to pursue postgraduate studies at Trinity Laban in order to study with Leon Bosch. I'd often listened to interviews with Leon and his ideas about music and the double bass really resonated with me. I looked up where he taught, and it was Trinity Laban.

I think that for most students the conservatoire experience is centred on one-to-one lessons. There are also more academic classes like entrepreneurship, research skills and performance psychology, but they are nowhere near as rigorous as you might expect. Performance is the primary focus, with lots of time for practice and rehearsals.

A highlight was the double bass department's concert celebrating the bicentenary of the famous double bass composer and virtuoso Giovanni Bottesini. We put on a day of events and talks culminating in a small orchestral concert of some of his major repertoire, where I was lucky enough to be able to perform a concerto with Leon conducting.

Living in London can be strangely isolating, almost as if everyone's on their own little island; it can be harder to make things happen than you'd expect. I preferred when I could play with others in a meaningful context, not just for assignments. It's such a powerful thing when you can help a listener experience music in a way that truly affects them. I think that's what music is about.

There are a lot of invisible boundaries when you choose to study music. It's a field oriented around a particular kind of person, and when you come from a different background it's easy to slip into doing things out of fear of failure. But if you want to strive for something a bit different, then I'd recommend Trinity Laban.

Royal Welsh College of Music & Drama
DEGREES B M Dip JD • P EM Jz
MAIN STRING TEACHERS Head of strings/vn Simon Jones **vn** David Adams, Lucy Gould, Martin Gwilym-Jones, Lesley Hatfield, Elenid Owen, Rachel Podger, Lowri Porter, Patrick Rimes, Sebastian See-Schierenberg, André Swanepoel, Bartosz Woroch, Rachel Podger, Vanessa David, Itamar Rashkovsky, Matthew Scrivener, Jonathan Burnett **va** Becky Jones, Nancy Johnson, Alex Thorndike, Dorothea Vogel, Shiry Rashkovsky **vc** Sandy Bartai, Rosie Biss, Anna Menzies, Alice Neary, Ben Tarlton, Nicola Thomas, Jonathan Manson, Claudine Cassidy, Jonathan Rees **db** Mary Condliffe, Yuri Goloubev, David Stark, Sebastian Pennar **ch** Ruisi Quartet Gould Piano Trio, Réjouissance Baroque Ensemble
CONTACT Admissions Department, Castle Grounds, Cathays Park, CARDIFF, CF10 3ER, UK
admissions@rwcmd.ac.uk
www.rwcmd.ac.uk

Department of Music, Bangor University
DEGREES B M D Dip C • P ME EM JM Jz AS
MAIN STRING TEACHERS vn/va Mary Hofman **vc** Nicola Pearce **ch** Iwan Llewelyn-Jones
CONTACT Nicola Williams, College Rd, BANGOR, Gwynedd, LL57 2DG, UK
admin-artscultlang@bangor.ac.uk
www.bangor.ac.uk/arts-culture-language

Trinity Laban Conservatoire of Music and Dance
DEGREES B M D Dip JD • P ME Jz AS
MAIN STRING TEACHERS Head of strings/va Nic Pendlebury **vn** Michael Bochmann, John Crawford, Diana Cummings, Matthew Denton, Mayumi Fujikawa, Stephanie Gonley, Pieter Schoeman, Jan Schmolck, Andrew Sherwood, Simon Smith, Clare Thompson, Lana Trotovsek, Vasko Vasiliev (visiting) **vn/ch** Ofer Falk **va** Sarah-Jane Bradley (visiting), Roger Chase, Richard Crabtree, Aleksandar Milošev (visiting), Rivka Golani, Jiří Žigmund (visiting), Alexandru-Mihai (Sascha) Bota, Malcolm Johnston, Milena Simovic, Stephen Upshaw **vc** Derek Aviss, Naomi Butterworth, Joely Koos, Richard Markson, Natalia Pavlutskaya, Bozidar Vukotic **vc/ch** David Cohen, David Kenedy, Sally Pendlebury, Raphael Wallfisch (visiting) **db** Leon Bosch, Valentina Ciardelli, Neil Tarlton, Chi-chi Nwanoku (visiting) **db/ch** Christopher West **ch** Gabriella Dall'Olio, Graham Devine, Jonathan Larkman
CONTACT Admissions, King Charles Court, Old Royal Naval College, Greenwich, LONDON, SE10 9JF, UK
tel +44 20 8305 4444
admissions@trinitylaban.ac.uk
www.trinitylaban.ac.uk

University of Bristol
DEGREES B M D • P JM
MAIN STRING TEACHERS vn Roger Huckle, Karen Leishman **va** Richard Crabtree **vc** Richard May, Harriet Wiltshire

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

db Daphna Sadeh-Neu
CONTACT Music Department, Victoria Rooms, Queens Rd, BRISTOL, BS8 1SA, UK
tel +44 117 331 4044
music-resources@bristol.ac.uk
www.bris.ac.uk/music

University of Edinburgh, Reid School of Music

DEGREES B M D • P EM JM Jz
CONTACT Alison House, 12 Nicholson Square, EDINBURGH, EH8 9DF, UK
tel +44 131 650 2427
music@ed.ac.uk
www.music.ed.ac.uk

University of Glasgow

DEGREES B M • JM
CONTACT Music – School of Culture & Creative Arts, 14 University Gdns, GLASGOW, G12 8QH, UK
tel +44 141 330 4093
music-enquiries@glasgow.ac.uk
www.gla.ac.uk/music

University of Huddersfield

DEGREES B M D Dip • P EM JM
MAIN STRING TEACHERS vn/va/ch David Milsom **vc** Helen Thatcher, George Kennaway **db** Michael Escreet
CONTACT David Milsom, Music Dept, Queensgate, HUDDERSFIELD, HD1 3DH, UK
tel 01484 257728
musicadmissions@hud.ac.uk
www.hud.ac.uk

University of Hull

DEGREES B M D • P ME EM Jz AS
MAIN STRING TEACHERS Head of strings/ch Elaine King **vn/va** Emily Blackledge **vc** Christina Waldock **db** Pietro Lusvardi
CONTACT Elaine King, Music, Larkin Building, Cottingham Rd, HULL, HU6 7RX, UK
Tel +44 1482 466 100
admissions@hull.ac.uk
www.hull.ac.uk/faculties/subjects/music

University of Leeds School of Music

DEGREES B M D
MAIN STRING TEACHERS vn Ralph Dawson, David Riley **va** Alistair Vennart **vc** Alfia Nakipbekova **db** Genna Spinks
CONTACT Admissions, LEEDS, LS2 9JT, UK
tel +44 161 907 5200
music@leeds.ac.uk
https://ahc.leeds.ac.uk/music

University of Manchester

DEGREES B M D • P ME JM
MAIN STRING TEACHERS vn Gemma Bass, Julia Hanson, Catherine Landen, Sebastian Mueller, Kevin Flynn, Sophie Rosa, Lily Whitehurst **va** David Aspin, Lucy Nolan **vc** Heather Bills, Jennifer Langridge, Simon Turner **db** Joshua Cavanagh-Brierley, Michael Escreet, Rachel Meerloo
CONTACT Admissions Office, School of Arts, Languages & Cultures, Oxford Rd, MANCHESTER, M13 9PL, UK
tel +44 161 275 4987
ug.music@manchester.ac.uk
www.manchester.ac.uk/music

University of Nottingham

DEGREES B M D • P
MAIN STRING TEACHERS vn Janet Hall, Sarah Matthews **va** Isobel Adams **vc** Deirdre Bencsik
CONTACT Admissions, Department of Music, Lakeside Arts Centre, University Park, NOTTINGHAM, NG7 2RD, UK
tel +44 115 951 5841
music-enquiries@nottingham.ac.uk
www.nottingham.ac.uk/music

University of Oxford

DEGREES B M D • P ME EM Jz
CONTACT Faculty of Music, St Aldate's, OXFORD, OX1 1DB, UK
tel +44 1865 286 264
academic.admin@music.ox.ac.uk
www.music.ox.ac.uk

University of Sheffield

DEGREES B M D • P ME JM EM Jz AS
CONTACT Music Department, Jessop Bldg, 34 Leavygreave Road, SHEFFIELD, S3 7RD, UK
tel +44 114 222 0495
music-admissions@sheffield.ac.uk
www.sheffield.ac.uk/music

University of Southampton

DEGREES B M D • P ME
MAIN STRING TEACHERS Heads of Performance Francesco Izzo, Dan Mar-Molinero **vn/va/ch** Caroline Balding **vc/ch** Nicola Heinrich **db** Mercedes Cartwright
CONTACT Department of Music, Building 2, University of Southampton SOUTHAMPTON, SO17 1BJ, UK
tel +44(0)23 8059 5000
hummusic@soton.ac.uk
www.southampton.ac.uk/about/faculties-schools-departments/school-of-humanities/department-of-music

Orchestral rehearsal at the University of Southampton

University of Sussex

DEGREES B M D
CONTACT Pete Brown, School of Media, Arts & Humanities, Arts A7, Falmer, BRIGHTON, BN1 9QN, UK
tel +44 1273 075 509
mahmusic@sussex.ac.uk
www.sussex.ac.uk/study/subjects/music

University of York

DEGREES B M D Dip C • P ME EM Jz
MAIN STRING TEACHERS Head of strings Martin Suckling **vn** Paul Milhau, Christopher Jones **va** Vince Parsonage **vc** Tim Smedley **db** Pietro Lusvardi
CONTACT Music Department, Heslington, YORK, YO10 5DD, UK
tel +44 1904 32 2446
music@york.ac.uk
www.york.ac.uk/music

West Dean

DEGREES B Foundation Degree • ME EM Lutherie
MAIN STRING TEACHERS lt Shem Mackey, Nicholas Pyall, Arnaud Giral
CONTACT The Edward James Foundation Estate Office, West Dean, nr CHICHESTER, West Sussex, PO18 0QZ, UK

TO ADD OR UPDATE A LISTING, EMAIL
THESTRAD@THESTRAD.COM

ASH SEALY

tel +44 1243 818 300
study@westdean.ac.uk
www.westdean.ac.uk

York St John University

DEGREES B M• P ME AS
CONTACT Admissions, Lord Mayor's Walk, YORK, YO31 7EX, UK
tel +44 01904 876 598
admissions@yorksj.ac.uk
https://www.yorksj.ac.uk

USA – ALABAMA

Samford University

DEGREES B M JD • JM
MAIN STRING TEACHERS Head of strings/vn/ch Jeffrey Flaniken **vn** Caroline Nordlund **va** Angela Flaniken **vc/ch** Samuel Nordlund **db** Alex Horton
CONTACT 800 Lakeshore Dr, BIRMINGHAM, AL 35229, USA
tel +1 205 726 4111
arts@samford.edu
www.samford.edu/arts

USA – ARIZONA

Arizona State University

DEGREES B M D • P ME JM
MAIN STRING TEACHERS Head of strings/va/ch Nancy Buck **vn/ch** Jonathan Swartz, Katherine McLin, Danwen Jiang **vc/ch** Thomas Landschoot **db** Catalin Rotaru
CONTACT Julie Krause, PO Box 870405, TEMPE, AZ 85287-0405, USA
tel +1 480 965 5069
mdtadmissions@asu.edu
https://musicdancetheatre.asu.edu

Northern Arizona University

DEGREES B M C • P ME JM
MAIN STRING TEACHERS Head of strings/vn Steven Moeckel **vn** Kin 'Desmond' Siu **va** Jacquelyn Schwandt **vc/ch** Karlos Rodriguez **db** Christopher Finet
CONTACT Steven Moeckel, NAU School of Music, Building 37, 1115 S Knoles Dr, FLAGSTAFF, AZ 86011-6040, USA
tel +1 928 523 3731
music@nau.edu
www.nau.edu/music

USA – ARKANSAS

Henderson State University

DEGREES B • P ME
MAIN STRING TEACHERS
vn Linnaea Brophy
CONTACT Rick Dimond, Department of Music, Russell Fine Arts Center, 1100 Henderson St, HSU Box 7733, ARKADELPHIA, AR 71999-0001, USA
tel +1 870 230 5016
dimondr@hsu.edu
www.hsu.edu/music

University of Arkansas – Fayetteville

DEGREES B M C • P ME JM
MAIN STRING TEACHERS Head of strings/vn/ch Er-Gene Kahng **va** Timothy MacDuff **vc** Pecos Singer **db** Garrett Jones
CONTACT Department of Music, 377N McIlroy Ave, Billingsley Music Bldg 201, FAYETTEVILLE, AR 72701, USA
tel +1 479 575 4701
music@uark.edu
http://music.uark.edu

University of Central Arkansas

DEGREES B M C • P ME JM
MAIN STRING TEACHERS Head of strings/vn/ch Linda Hsu **vn/va** Tatiana Kotcherguina **va** Katherine Reynolds **vc/ch** Stephen Feldman **db** Joel Schnackel ch Israel Getzov
CONTACT Linda Hsu, UCA Department of Music, 201 Donaghey Ave, SFAC 103, CONWAY, AR 72035, USA
tel +1 501 450 5750
music@uca.edu
www.uca.edu/music

USA – CALIFORNIA

Azusa Pacific University

DEGREES B M C • P
MAIN STRING TEACHERS Head of strings/vc/ch Marek Szpakiewicz **vn** Suli Xue, Min Jung Park, Ingrid Chun, Yuki Mori **vn/va** Alex Russell **va** Jui Liu **vc** Marek Szpakiewicz, Pin Fei Tang **db** Nathan Farrington
hummusic@soton.ac.uk
CONTACT Marek Szpakiewicz
School of Music, PO Box 7000, AZUSA, CA 91702-7000, USA
tel +1 626 815 3848
marek@apu.edu
schoolofmusic@apu.edu
www.apu.edu/music

California Institute of the Arts (CalArts)

DEGREES B M D Dip C • P ME EM JM Jz AS
CONTACT Julie Reames, 24700 McBean Pkwy, VALENCIA, CA 91355, USA
tel 661-255-1050. ext.7844
jreames@calarts.edu

California State Polytechnic University, Pomona

DEGREES B • P ME Jz AS JM
MAIN STRING TEACHERS Head of strings/db Janine Riveire **vn** Christine Lee-Song, Jessie Vallejo, Sarah Wallin Huff **va** Kira Blumberg **vc** Ana Maria Maldonado **db** Baba Elefante **ch** Nadia Shpachenko
CONTACT Janine Riveire, Music Department, 3801 W Temple Ave, POMONA, CA 91768, USA
tel +1 909 869 3562
jhriveire@cpp.edu
www.cpp.edu/class/music

California State University, Fresno

DEGREES B M C • P ME Jz
MAIN STRING TEACHERS Head of strings/vc/ch Thomas Loewenheim **vn/va/ch** Limor Toren-Immerman **db** Bruce Bransby, Richard Giddens Jr (Jz)
CONTACT Department of Music, 2380 E Keats Ave, M/S MB 77, FRESNO, CA 93740, USA
tel +1 559 278 2654
musicoffice@mail.fresnostate.edu
www.csufresno.edu/music

California State University, Fullerton

DEGREES B M C • P ME Jz
MAIN STRING TEACHERS Head of strings/vn/ch Ernest Salem **va** Jonah Sirota, Ben Ullery **vc/ch** Bongshin Ko **db** Brian Johnson
CONTACT Ernest Salem, 800 N State College Blvd, PO Box 6850, FULLERTON, CA 92835, USA

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

tel +1 657 278 3552
esalem@fullerton.edu
www.fullerton.edu/arts/music

Colburn Conservatory of Music

DEGREES B M Dip C • P
MAIN STRING TEACHERS **vn** Robert Lipsett **vn** Martin Beaver **va** Tatjana Masurenko **vc** Clive Greensmith **db** Peter Lloyd
CONTACT Office of Admissions, 200 S Grand Ave, LOS ANGELES, CA 90012, USA
tel +1 213 621 4534
admissions@colburnschool.edu
www.colburnschool.edu/conservatory

Community Music Center

MAIN STRING TEACHERS
Head of strings/vc Erik Andersen **vn** Sin-Tung Chiu, Josepha Fath, Ava Gehlen-Williams, Monika Gruber-Gibbons, Loretta Taylor, Dorisiya Yosifova **vn/va** Paul Espinosa, Oscar Hasbun, Gloria Justin, Ann Lam, Michael Long, Tregar Otton, Carly Scena, Angela Solis, Katrina Wreede **vc** Leo Baluk, Karlsen Can, Ben Snellings **db** Richard Saunders
CONTACT: Registrar, 544 Capp Street, SAN FRANCISCO, CA 94110, USA
tel +1 415 647 6015
info@sfcmc.org
www.sfcmc.org

San Francisco Conservatory of Music

DEGREES B M Dip C JD • P Early Music
MAIN STRING TEACHERS Head of strings/vn/ch Simon James **vn** Cordula Merks, Kay Stern, Nancy Zhang, Chen Zhao **vn/ch** Wonhee Bae **va** Yun Jie 'Jay' Liu, Madeline Prager, Jonathan Vinocour **va/ch** Dimitri Murrath **vc** Amos Yang **vc/ch** Richard Aaron, Jennifer Culp **db** Stephen Tramontozzi, Scott Pingel
CONTACT 50 Oak St, SAN FRANCISCO, CA 94102, USA
tel +1 415 864 6271
apply@sfcm.edu
www.sfcm.edu

Stanford University

DEGREES B
MAIN STRING TEACHERS **vn/ch** Debra Fong, Joo-Mee Lee, Anthony Martin, Robin Sharp, Livia Sohn, Owen Dalby **va/ch** Lesley Robertson **vn/va/ch** Dawn Harms **vc/ch** Christopher Costanza, Stephen Harrison **db/ch** Bruce Moyer
CONTACT Braun Music Cntr, 541 Lasuen Mall, STANFORD, CA 94305 3076, USA
tel +1 650 724 6738
musicinfo@stanford.edu
http://music.stanford.edu

University of California, Santa Barbara

DEGREES B M D • P
MAIN STRING TEACHERS Head of strings/vc Jennifer Kloetzel **vn** Ertan Torgul **va/ch** Jonathan Moerschel **db** Neil Garber
CONTACT Undergraduate Advisor, Dept of Music, 1315 Music Bldg, SANTA BARBARA, CA 93106-6070, USA
music-auditions@ucsb.edu
www.music.ucsb.edu

University of Redlands

DEGREES B M Dip • P ME JM
MAIN STRING TEACHERS Head of strings/vn Samuel Fischer **vn** Sakura Tsai **va** Kira Blumberg **vc** Kyle Champion **db** Scott Worthington
CONTACT Brad Andrews, 1200 E Colton Ave, REDLANDS, CA 92373, USA
tel +1 909 748 8014
brad_andrews@redlands.edu
www.redlands.edu

University of San Diego

DEGREES B • P ME JM
MAIN STRING TEACHERS Head of strings/vc/ch Angela Yeung **vn** Edmund Stein **vn/va** Alyze Dreiling **va** Ramon Negron **vc** Elizabeth Brown **db** Peggy Johnston
CONTACT Angela Yeung, Department of Music, 5998 Alcala Park, SAN DIEGO, CA 92110, USA
tel +1 619 260 4106
ayeung@sandiego.edu
www.sandiego.edu/music

USC Thornton School of Music

DEGREES B M D Dip C • P ME EM JM Jz
MAIN STRING TEACHERS Head of strings/vn Lina Bahn **vn** Margaret Batjer, Martin Chalifour, Glenn Dicterow, Bing Wang **va** Karen Dreyfus, Yura Lee **vc** Ben Hong, Ralph Kirshbaum, Andrew Shulman, Seth Parker Woods **db** David Allen Moore
CONTACT Strings Department, 830 W 34th St, Room 104, LOS ANGELES, CA 90089-0851, USA
tel +1 213 740 7704
classical@usc.edu

http://music.usc.edu/departments/strings

USA – COLORADO

Colorado State University

DEGREES B M • P ME Jz
MAIN STRING TEACHERS Head of strings/vn/ch Ronald Francois **va/ch** Margaret Miller **vc/ch** Romina Monsanto **db** Forest Greenough
CONTACT Ronald Francois, Mail Stop 1778, FORT COLLINS, CO 80523, USA
tel +1 240-338-7343
ron.francois@colostate.edu
https://music.colostate.edu

University of Colorado Boulder, College of Music

DEGREES B M D Dip • P ME EM JM
MAIN STRING TEACHERS Head of strings/vn Charles Wetherbee **vn** Alex Gonzalez, Harumi Rhodes, Edward Dusinberre, Károly Schranz **va** Erika Eckert, Richard O'Neill **vc** David Requiro **vc/ch** Meta Weiss **db** Paul Erhard, Bijoux Barbosa (Jz) **ch** Takács Quartet
CONTACT Charles Wetherbee, Strings Department, Imig Bldg, N153, 301 UCB, BOULDER, CO 80309-0301, USA
tel +1 303 492 3601
charles.wetherbee@colorado.edu
www.colorado.edu/music

University of Northern Colorado

DEGREES B M D C • P ME JM Jz AS
MAIN STRING TEACHERS Head of strings/vn Jubal Fulks **vn** Margaret Gutierrez, Sarah Off, Natalie Padilla **va** Matt Dane **vc** Gal Faganel, Sally Murphy **db** Nicholas Recuber
CONTACT Kendra Schneider, 501 20 St, Campus Box 28, GREELEY, CO 80639, USA
tel +1 970 351 2993
pva.admissions@unco.edu
www.arts.unco.edu/music

USA – CONNECTICUT

Hartt School, University of Hartford

DEGREES B M D Dip C • P ME JM Jz AS
MAIN STRING TEACHERS **vn** Katie Lansdale, Anton Miller, Emlyn Ngai **va** Steve Larson, Melinda Daetsch **vc** Mihai Tetel, Blake Brasch **db** Lizzie Burns

TO ADD OR UPDATE A LISTING, EMAIL
THESTRAD@THESTRAD.COM

STRINGS AT COLBURN

World-renowned faculty, outstanding performance opportunities, and unparalleled financial support.

Colburn's Conservatory of Music and its pre-college program, the Music Academy, give young musicians an unrivaled opportunity to develop their art.

String Performance Faculty

Robert Lipsett
Violin

Martin Beaver
Violin

Tatjana Masurenko
Viola

Clive Greensmith
Cello

Peter Lloyd
Double Bass

Conservatory Degrees Available

Bachelor of Music in Performance

Master of Music in Performance

Performance Diploma

Professional Studies Certificate

Artist Diploma

Financial Aid

All Conservatory students receive complete scholarship packages covering tuition, room, and board. Music Academy students may apply for financial support, and a limited number of full tuition scholarships are available.

COLBURN SCHOOL

Learn More
colburnschool.edu

CONTACT Hartt School Admissions, 200 Bloomfield Ave, WEST HARTFORD, CT 06117, USA
tel +1 860 768 4465
harttadm@hartford.edu
www.hartford.edu/hartt

Yale School of Music

DEGREES M D Dip C
MAIN STRING TEACHERS vn Soovin Kim, Augustin Hadelich **vn/ch** Ani Kavafian, Tai Murray **va/ch** Ettore Causa **vc/ch** Paul Watkins **db/ch** Donald Palma **ch** Brentano Quartet, Ole Akahoshi, Wendy Sharp, Kyung Yu
CONTACT PO Box 208246, NEW HAVEN, CT 06520-8246, USA
tel +1 203 432 4155
gradmusic.admissions@yale.edu
https://music.yale.edu/strings

USA – DELAWARE

University of Delaware School of Music

DEGREES B M • P ME EM JM Jz
MAIN STRING TEACHERS Head of strings/va Elias Goldstein **vn** Xiang Gao, Ryan Meehan, Jeffrey Myers **vn/ch** Guillaume Combet **va** Jeremy Berry **vc** Estelle Choi **vc/ch** Lawrence Stromberg **db** Miles Brown **ch** Calidore Quartet
CONTACT Amy E du Pont, Music Bldg, 100 Orchard Rd, Suite 209, NEWARK, DE 19716, USA
Tel +1 302 831 2578
musicadmissions@udel.edu
www.music.udel.edu

USA – DISTRICT OF COLUMBIA

Catholic University of America

DEGREES B M D • P JM
MAIN STRING TEACHERS Head of strings/ch Simeone Tartaglione **vn/ch** Alessandra Cuffaro, Oleg Rylatko, Vladimir Dyo **va/ch** Allyson Goodman, Dan Zhang **vc/ch** Amy Frost Baumgarten, Lachezar Kostov, Dorotea Racz, Vasily Popov **db/ch** David Sheets, Yoshi Horiguchi
CONTACT Simeone Tartaglione, Rome School of Music, Ward Hall, 620 Michigan Ave N E, WASHINGTON, DC 20064, USA
tel +1 202 319 5414
cua-music@cua.edu; tartaglione@cua.edu
https://music.catholic.edu

USA – FLORIDA

Frost School of Music at the University of Miami

DEGREES B M D Dip • P ME Jz AS
MAIN STRING TEACHERS Head of strings/vc Ross Harbaugh **vn** Charles Castleman, Scott Flavin **va/ch** Jodi Levitz **db** Brian Powell
CONTACT PO Box 248165, CORAL GABLES, FL 33124-7610, USA
tel +1 305 284 2247
www.music.miami.edu

Lynn University Conservatory of Music

DEGREES B M C • P
MAIN STRING TEACHERS Head of strings/vc/ch David Cole **vn** Andrés Cárdenes, Guillermo Figueroa **vn/ch** Carol Cole **va/ch** Sheila Browne **db** Timothy Cobb **ch** Chauncey Patterson
CONTACT Brian Garcia, 3601 N Military Trail, BOCA RATON, FL 33431, USA
tel +1 561 237 9001
bjgarcia@lynn.edu
www.lynn.edu/music

New World School of the Arts Music Division

DEGREES B • P
MAIN STRING TEACHERS Head of strings/va/ch Richard Fleischman **vn** Huifang Chen **vn/ch** Daniel Andai, Hyunjee Chung **vc/ch** Bryan Hayslett **db** Juan Carlos Peña
CONTACT Daniel Andai, 300 NE 2nd Ave, MIAMI, FL 33132-2297, USA
tel +1 305 237 3622
nwsainfo@mdc.edu
http://nwsa.mdc.edu

Stetson University School of Music

DEGREES B • P ME JM
MAIN STRING TEACHERS Head of strings/vn Routa Kroumovitch-Gomez **va** Jesus Alfonzo **vc** Jamie Clark **db** Michael Hill
CONTACT 421 N Woodland Blvd, Unit 8399, DELAND, FL 32723, USA
tel +1 386 822 8950
music@stetson.edu
www.stetson.edu/music

University of Florida College of the Arts

DEGREES B M C • P ME Jz
MAIN STRING TEACHERS vn Janna Lower **va** Lauren Hodges **vc** Steven Thomas **db** Kevin Casseday
CONTACT School of Music, 130 Music Bldg, GAINESVILLE, FL 32611-5800, USA
tel +1 352 392 0223
graduate@arts.ufl.edu
http://arts.ufl.edu/academics/music/programs/strings

USA – GEORGIA

Agnes Scott College

DEGREES B • P
MAIN STRING TEACHERS Head of strings/vn/va/ch Qiao Chen Solomon **vn** Patrick Ryan **vc** Barney Culver **db** Jonathan Colbert **ch** Matt Brower
CONTACT Tracey Laird, 141 E College Ave, DECATUR, GA 30030, USA
tel +1 404 471 6049
admission@agnesscott.edu
www.agnesscott.edu/music

Georgia State University School of Music

DEGREES B M • P ME Jz
MAIN STRING TEACHERS Head of strings/vn/va/ch Tania Maxwell Clements **vn/ch** Jessica Stinson **vc/ch** Sarah Kapps **db/ch** Emory Clements
CONTACT Tania Maxwell Clements, Standard Building Suite 514, 92 Luckie St. NW, ATLANTA, GA 30303, USA
tel +1 404 413 5948
tania@gsu.edu
www.music.gsu.edu

Robert McDuffie Center for Strings

DEGREES B Dip • P JM
MAIN STRING TEACHERS Head of strings/vn Amy Schwartz Moretti **vn** Robert McDuffie, David Kim **va** Rebecca Albers, Victoria Chiang **vc** Sydney Lee, Hans Jorgen Jensen **db** Daniel Tosky, Jeff Turner **ch** Annie Fullard, Lawrence Dutton
CONTACT Bell House, 315 College Street, MACON, GA 31201, USA
tel +1 478 301 2886
mcduffiecenter@mercer.edu
https://mcduffie.mercer.edu

TO ADD OR UPDATE A LISTING, EMAIL
THESTRAD@THESTRAD.COM

Schwob School of Music, Columbus State University

DEGREES B M Dip • P ME Jz
MAIN STRING TEACHERS Head of strings/vn/ch Sergiu Schwartz **vn/ch** Boris Abramov **va/ch** Katrin Meidell **vc/ch** Wendy Warner **db** Luca Lombardi
CONTACT Sergiu Schwartz, Virtuosi Strings Chamber Ensemble, 900 Broadway, COLUMBUS, GA 31901, USA
tel +1 706 649 7279
schwartz_sergiu@columbusstate.edu
www.music.columbusstate.edu

USA – HAWAII

University of Hawaii – Manoa

DEGREES B M D C • P ME JM
MAIN STRING TEACHERS Head of strings/vc/ch I-Bei Lin **vn** Ignace Jang **vn/ch** Joseph Stepec **va** Anne Leilehua Lanzilotti, Anna Womack **db** John Gallagher
CONTACT I-Bei Lin, Music Department, 2411 Dole St, MANOA, HI 96822, USA
tel +1 808 956 7756
Email via website manoa.hawaii.edu/music

USA – IDAHO

Brigham Young University – Idaho

DEGREES B • P ME
MAIN STRING TEACHERS Head of strings/vc Robert Tueller **vn** Dallin Hansen, Rebecca Roesler **va** Kristina Willey Horrocks **db** Aaron Miller **ch** Baroque Ensemble, String Chamber-Sinfonietta
CONTACT Dept of Music, 210 W Fourth South, REXBURG, ID 83460-1210, USA
tel +1 208 496 4950
music@byui.edu
www.byui.edu/music

College of Idaho

DEGREES B • P ME JM
MAIN STRING TEACHERS Head of strings/va/ch David Johnson **vn** Brenden Shea **vc** Philip Kettler **db** Chris Ammarati
CONTACT Edith Dull, 2112 Cleveland Bvd, Caldwell, ID 83605-4432, USA
tel +1 208 459 5008
music@collegeofidaho.edu
www.collegeofidaho.edu/music

Idaho State University

DEGREES B M • P ME
MAIN STRING TEACHERS Head of strings Nell Flanders **vn/va** Hyeri Choi **vc** Eleanor Christman **db** Ryan Bell
CONTACT Department of Music, School of Performing Arts, 921 S 8th Ave, Stop 8099, POCATELLO, ID 83209, USA
tel +1 208 282 3636
music@isu.edu
www.isu.edu/music

University of Idaho Lionel Hampton School of Music

DEGREES B M • P ME JM Jz
MAIN STRING TEACHERS vn/va Giselle Hillyer **vc/db/ch** Miranda Wilson
CONTACT 875 Perimeter Dr, MS 4015, MOSCOW, ID 83844-4015, USA
tel +1 208 885 6231
music@uidaho.edu
http://music.uidaho.edu

USA – ILLINOIS

Augustana College

DEGREES B • P ME JM
MAIN STRING TEACHERS Head of strings/vn Susan Stone **va** Deborah Dakin **vc** Janina Ehrlich **db** Mike White
CONTACT Music Department, 639 38th St, ROCK ISLAND, IL 61201-2296, USA
tel +1 309 794 7333
margaretellis@augustana.edu
www.augustana.edu/academics/areas-of-study/music

Chicago College of Performing Arts, Roosevelt University

DEGREES B M D • P ME EM JM Jz AS
MAIN STRING TEACHERS Head of strings/vn MingHuan Xu **vn** Cornelius Chiu, Jasmine Lin, David Taylor, Almita Vamos, Liba Shacht **va** Mark Braunstein, Roger Chase, Igor Fedotov, Lawrence Neuman, Roland Vamos **vc** Tanya Carey, Richard Hirschl, John Sharp **db** Andrew Anderson, Jon McCullough-Benner
CONTACT 430S Michigan Ave, CHICAGO, IL 60605, USA
tel +1 312 341 6735
ccpaadmissions@roosevelt.edu
www.roosevelt.edu/ccpa

DePaul University School of Music

DEGREES B M C • P ME EM Jz
MAIN STRING TEACHERS vn Janet Sung, I-Hao Lee, Ann Setzer **va** Wei-Ting Kuo, Ann Marie Brink **vc** Stephen Balderston, Brant Taylor **db** Jeremy Attanaseo, Alexander Hanna, Robert Kassinger **ch** Marta Aznavoorian, Jill Williamson
CONTACT Evan Hammond-Leppek, Director of Admissions, DePaul University School of Music Admissions Office, 804 W Belden Ave, Chicago, IL 60614, USA
tel +1 773 325 7444
musicadmissions@depaul.edu
http://music.depaul.edu

Judson University

DEGREES B C • P
MAIN STRING TEACHERS
vn Daniela Folker **vn/va/ch** Tara Hayes **vc/ch** Robert Weber
CONTACT Robert Kania, Music Dept, 1151 N State St, ELGIN, IL 60123, USA
tel +1 847 628 1115
rkania@judsonu.edu
www.judsonu.edu/music

Northern Illinois University, School of Music

DEGREES B M C • P ME JM Jz
MAIN STRING TEACHERS vn/ch Blaise Magniere, Marie Wang, Mathias Tacke **va/ch** Anthony Devroye **vc/ch** Cheng-Hou Lee **db** Jeremy Attanaseo, Marlene Rosenberg (Jz)
CONTACT Music Building, DEKALB, IL 60115, USA
tel +1 815 753 1551
music@niu.edu www.niu.edu/music

Northwestern University – Bienen School of Music

DEGREES B M D • P
MAIN STRING TEACHERS Head of strings/vn Gerardo Ribeiro **vn** Blair Milton, Desirée Ruhstrat, Yuan-Qing Yu **va** Helen Callus, Weijing Wang **vc** Calum Cook, Hans Jørgen Jensen, Wei Yu **db** Ian Hallas, Andrew Raciti **ch** Dover Quartet
CONTACT 70 Arts Circle Dr, EVANSTON, IL 60208-2405, USA
tel +1 847 491 3141
musiclife@northwestern.edu
www.music.northwestern.edu

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

Southern Illinois University, Edwardsville

DEGREES B M C • P ME EM JM Jz
MAIN STRING TEACHERS Head of strings/vn/va/ch Lenora-Marya Anop (EM) **vc/ch** Marta Simidtchieva **db** Timothy Weddle
CONTACT Lenora-Marya Anop, SIUE Music Department, Box 1771, EDWARDSVILLE, IL 62026, USA
tel +1 618 650 3900
lanop@siue.edu
www.siue.edu/artsandsciences/music/index.shtml

University of Illinois at Urbana-Champaign

DEGREES B M D Dip • P ME JM Jz AS
MAIN STRING TEACHERS Head of strings Ann Yeung **vn/ch** Salley Koo, Nelson Lee, Megan Freivogel McDonough **va/ch** Liz Freivogel, **vn/va/ch** Rudolf Haken (elec) **vc/ch** Denise Djokic, Daniel McDonough **db/ch** Larry Gray, Kristoffer Saebo **ch** Jupiter Quartet
CONTACT Music Admissions, School of Music, 1114 W Nevada St, URBANA, IL 61801, USA
tel +1 217 333 2620
music@illinois.edu
www.music.illinois.edu

Western Illinois University

DEGREES B M • P ME JM Jz
MAIN STRING TEACHERS Head of strings/vc Kenny Lee **vn** Julieta Mihai **va** István Szabó **db** Matthew Hughes (Jz) **ch** Julstrom Quartet
CONTACT School of Music, 122 Browne Hall, 1 University Circle, MACOMB, IL 61455-1390, USA
tel +1 309 298 1544
music@wiu.edu
www.wiu.edu/cofac/music

USA – INDIANA

Ball State University

DEGREES B M D Dip C • P ME Jz
MAIN STRING TEACHERS Head of strings/vc Peter Opie **vn** Anna Vayman, Yu-Fang Chen **va** Zoran Jakovcic
CONTACT School of Music, Hargreaves Music Bldg (MU) 203, 2000 W University Ave, MUNCIE, IN 47306, USA
tel +1 765 285 5400
music@bsu.edu
www.bsu.edu/music

DePauw University

DEGREES B • P JM
CONTACT Aaron Sandel, 204 E. Seminary, GREENCASTLE, IN 46135, USA
tel +1 765 658 4540
aaronsandel@depauw.edu
www.depauw.edu/music

Indiana State University

DEGREES B M • P ME JM
MAIN STRING TEACHERS Head of strings/vn/va Yunjung Lee **vc** Kurt Fowler **db** Todd Gallagher
CONTACT School of Music, 300 N 7th St, TERRE HAUTE, IN 47809, USA
tel +1 812 237 2771
isu-music@mail.indstate.edu
www.indstate.edu/music

Indiana University Jacobs School of Music

DEGREES B M D Dip • P ME EM JM Jz
MAIN STRING TEACHERS vn Mauricio Fuks, Simin Ganatra, Grigory Kalinovsky, Mark Kaplan, Alexander Kerr, Kevork Mardirossian **vn/va** Mimi Zweig **vn/ch** Austin Hartman, Mark Holloway **va** Atar Arad, Li-Kuo Chang, Stephen Wyrczynski **vc** Joanna Blendulf (EM), Emilio Colón, Eric Kim, Peter Stumpf **vc/ch** Brandon Vamos **db** Kurt Muroki, Jeffrey Turner
CONTACT Simon Music Bldg, 200 S Eagleson Ave, BLOOMINGTON, IN 47405, USA
tel +1 812 855 7998 (admissions)
musicadm@indiana.edu
http://music.indiana.edu/admissions

University of Evansville, Music Conservatory

DEGREES B C • P ME Jz
MAIN STRING TEACHERS Head of strings Chun-Ming Chen **vn** Jack Bogard, Michael Chu **vn/va** Carol Dallinger **va** Mark Hatlestad **vc** Jennifer Farny, Graham Cullen **db** Gregory Olson **ch** Eykamp Quartet
CONTACT Chun-Ming Chen, 1800 Lincoln Ave, EVANSVILLE, IN 47722, USA
tel +1 812 488 2881
cc319@evansville.edu
ks306@evansville.edu
http://music.evansville.edu

USA – IOWA

Iowa State University

DEGREES B • P ME
MAIN STRING TEACHERS Head of strings/ch/db/ch George Work **vn/va/ch** Borivoj Martinić-Jerčić
CONTACT Kevin Judge, Department of Music, AMES, IA 50011-2180, USA
tel +1 515 294 3831
musicinfo@iastate.edu
www.music.iastate.edu

University of Iowa School of Music

DEGREES B M D • P ME JM
MAIN STRING TEACHERS Head of strings/vn Katie Wolfe **vn** Scott Conklin **va** Christine Rutledge **vc** Anthony Arnone **db** Volkan Orhon **ch** Elizabeth Oakes
CONTACT Katie Wolfe, 93 E Burlington St, IOWA CITY, IA 52242, USA
tel +1 319 335 1603
music@uiowa.edu
https://music.uiowa.edu

USA – KANSAS

Kansas State University

DEGREES B M • P ME JM
MAIN STRING TEACHERS Head of strings/vc Rachel Dirks **vn/va/ch** Madeleine Jansen
CONTACT Madeleine Jansen, School of Music, Theatre and Dance, 109 McCain Auditorium, 1501 Goldstein Circle, MANHATTAN, KS 66506, USA
tel +1 785 532 5740
mjansen@ksu.edu
www.k-state.edu/music

University of Kansas School of Music

DEGREES B M D C • P ME JM
MAIN STRING TEACHERS Head of strings/vc/ch Hannah Collins **vn/ch** David Colwell **va/ch** Boris Vayner **db** Richard Ryan
CONTACT Murphy Hall, Room 460, 1530 Naismith Dr, LAWRENCE, KS 66045-3103, USA
tel +1 785 864 3436
music@ku.edu
http://music.ku.edu/strings

TO ADD OR UPDATE A LISTING, EMAIL
THESTRAD@THESTRAD.COM

Wichita State University

DEGREES B M C • P ME Jz
MAIN STRING TEACHERS Head of strings Mark Laycock **vn** Timothy Jones **va/ch** Catherine Consiglio **vc** Leonid Shukaev **db** Mark Foley
CONTACT Mark Laycock, School of Music, 1845 Fairmount, Box 53, WICHITA, KS 67260, USA
tel +1 316 978 3103
schoolofmusic@wichita.edu
www.wichita.edu/music

USA – LOUISIANA

Louisiana State University

DEGREES B M D • P ME Jz
MAIN STRING TEACHERS Head of strings/vc Dennis Parker **vn** Lin He, Espen Lilleslåtten **va** Kimberly Sparr **db** Yung-Chiao Wei
CONTACT 102 School of Music Bldg, BATON ROUGE, LA 70803, USA
tel +1 225 578 3261
lsucmda@lsu.edu www.music.lsu.edu

Loyola University College of Music and Media

DEGREES B M • P ME JM Jz
MAIN STRING TEACHERS Head of strings/vn Amy Thiaville **vn/ch** Nadja Salerno-Sonnenberg **va** Bruce Owen **vc** Jean Montès **db** Paul Macres
CONTACT 6363 St Charles Ave, Box 8, NEW ORLEANS, LA 70118, USA
tel +1 504 865 2105
Email via website
http://cmm.loyno.edu/music/strings

Southeastern Louisiana University

DEGREES B M • P ME JM Jz
MAIN STRING TEACHERS Head of strings/vn Victor Correa-Cruz **va** Bruce Owen **vc** Daniel Cassin **db** John Madere
CONTACT Department of Music & Performing Arts, Pottle Music Bldg, Room 102, Box 10815, HAMMOND, LA 70402, USA
tel +1 985 549 2184
music@southeastern.edu
www.southeastern.edu/acad_research/depts/mus

University of Louisiana – Lafayette

DEGREES B M • P ME JM Jz AS
MAIN STRING TEACHERS Head of strings/vn/ch Michael Blaney **va** Jennifer Cassin **vc** Molly Goforth **db** Robert Nash **ch** Jeffrey George
CONTACT Michael Blaney, School of Music and Performing Arts, Angelle Hall, 601 E St Mary Blvd, LAFAYETTE, LA 70503, USA
tel +1 337 482 6050
blaney@louisiana.edu
http://music.louisiana.edu

USA – MAINE

Osher School of Music at the University of Southern Maine

DEGREES B M • P ME Jz
MAIN STRING TEACHERS Head of strings/vn/ch Robert Lehmann **vn/ch** Ferdinand Liva **va/ch** Kimberly Lehmann **vc/ch** William Rounds **db/ch** Bronek Suchanek **ch** Jose Lezcano
CONTACT Sebastian Lister, 37 College Ave, 103 Corthell Hall, GORHAM, ME 04038, USA
tel +1 207 780 5003
usm.music@maine.edu
https://usm.maine.edu/music

USA – MARYLAND

Peabody Conservatory of The Johns Hopkins University

DEGREES B M D Dip C • P ME EM JM
MAIN STRING TEACHERS Heads of strings/vc Alan Stepansky, Amit Peled **vn** Vadim Gluzman, Herbert Greenberg, Judith Ingolfsson, Qing Li, Keng-Yuen Tseng **va** Victoria Chiang, Choong-Jin Chang **db** Ira Gold, Nina DeCesare **ch** Michael Kannen, Maria Lambros, Christian Tremblay
CONTACT Admissions, 1 East Mount Vernon Place, BALTIMORE, MD 21202, USA
tel +1 667 208 6600
peabodyadmissions@jhu.edu
peabody.jhu.edu

USA – MASSACHUSETTS

Berklee College of Music

DEGREES B M Dip • P ME JM Jz AS
MAIN STRING TEACHERS Head of strings/vn/va/ch David Wallace **vn** Jason Anick, Sara Caswell, Matt Glaser, Jenna Moynihan, Jozef Nadj, Rob Thomas **vn/va** Beth Bahia Cohen, Chelsey Green, Julianne Lee **vn/ch** Sharan Leventhal, Simon Shaheen, Bengisu Gokce, Bruce Molsky **vn/va/ch** Adrian Anantawan, Mimi Rabson **vc** Naseem Alatrash, Jeremy Harman **vc/ch** Eugene Friesen, Patrice Jackson, Owen Young **db** Bruce Gertz, Susan Hagen, John Patitucci, Victor Wooten **ch** Greg Liszt, Felice Pomeranz, Joe Walsh, Hui Weng
CONTACT David Wallace, String Department, Rm 5L, 1140 Boylston St, BOSTON, MA 02215, USA
tel +1 617 747 6925
dwallace1@berklee.edu
www.berklee.edu/strings

Boston Conservatory at Berklee

DEGREES B M Dip C • Performance
MAIN STRING TEACHERS
Head of strings/vn Saul Bitran **vn** Lynn Chang, Katie Lansdale, Sharan Leventhal, Markus Placci, Caroline Pliszka **vn/va** Rictor Noren **va** Paul Laraia **vc** Patrice Jackson, Andrew Mark, Rhonda Rider **db** Joseph Holt, Randall Zigler **ch** Judith Eissenberg
CONTACT Office of Admissions, 8 Fenway, BOSTON, MA 02215, USA
tel +1 617-912-9153
admissions@berklee.edu
bostonconservatory.berklee.edu

Boston University School of Music

DEGREES B M D Dip
MAIN STRING TEACHERS Head of strings/va Michelle LaCourse **vn** Bayla Keyes, Yuri Mazurkevich, Peter Zazofsky, Dana Mazurkevich, Lucia Lin **va** Steve Ansell, Daniel Doña, Danny Kim **vc** Michael Reynolds, Mihail Jojatu, Rhonda Rider **db** Edwin Barker, Todd Seeber, Benjamin Levy, Carlolyn Davis Fryer, Thomas Van Dyck **ch** Muir Quartet
CONTACT Admissions, 855 Commonwealth Ave, BOSTON, MA 02215, USA
tel +1 617 353 3341
visitsom@bu.edu
www.bu.edu/cfa/music

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

Harvard University

DEGREES B D • JM
MAIN STRING TEACHERS
ch Parker Quartet
CONTACT Department of Music, 3 Oxford St, CAMBRIDGE, MA 02138, USA
tel +1 617 495 2791
musicdpt@fas.harvard.edu
https://music.fas.harvard.edu

Longy School of Music of Bard College

DEGREES B M Dip C • P ME EM Jz
MAIN STRING TEACHERS Head of strings Andy Kozar **vn** Gabriela Diaz, Josh Henderson, Solomiya Ivakhiv, Jesse Mills, Karla Donehew Pérez, Alexander Velinzon, Anna Marie Williams **vn/va** Mark Lakirovich, Paula Majerfeld **va** Sarah Darling, Ralph Farris **vc** Ole Akahoshi, Terry King, Christine Lamprea, Nick Photinos, Mikhail Veselov **db** Pascale Delache-Feldman, Ian Saunders, Peter Seymour, Bebo Shiu
CONTACT 27 Garden St, CAMBRIDGE, MA 02138, USA
tel +1 617 876 0956
info@longy.edu
www.longy.edu

New England Conservatory

DEGREES B M D Dip C JD • P JM Jz AS
MAIN STRING TEACHERS Head of strings Lluis Claret, Kristopher Tong **vn** Paul Biss, Miriam Fried, Soovin Kim, Nicholas Kitchen, Ayano Ninomiya, Kristopher Tong, Valeria Vilker-Kuchment, Donald Weilerstein **va** Nicholas Cords, Kim Kashkashian, Martha Katz, Mai Motobuchi, Marcus Thompson **vc** Lluis Claret, Yeesun Kim, Laurence Lesser, Blaise Dejardin **vc/ch** Paul Katz **db** Donald Palma, Todd Seeber, Thomas Van Dyck **ch** Merry Peckham, Vivian Weilerstein, Borromeo Quartet
CONTACT Admissions Office, 290 Huntington Ave, BOSTON, MA 02115, USA
tel +1 617 585 1101
admissions@necmusic.edu
www.necmusic.edu

USA – MICHIGAN

Alma College

DEGREES B • P ME JM
MAIN STRING TEACHERS vn/va Takeshi Abo **vc** James Fiste **db** Ed Fedewa
CONTACT Dave Zerbe, Music Department, 614 W Superior St, ALMA, MI 48801, USA
tel +1 989 463 7213
zerbe@alma.edu www.alma.edu/music

Hope College

DEGREES B • P ME Jz
MAIN STRING TEACHERS Head of strings/vn/ch Mihai Craioveanu **va** Arturo Ziraldo **vc** Igor Cetkovic **db** Aaron Tenney
CONTACT Mihai Craioveanu, Jack H. Miller Center for Musical Arts, 141 East 12th St, HOLLAND, MI 49423, USA
tel +1 616 395 7657
craioveanu@hope.edu
https://hope.edu/academics/music

Michigan State University College of Music

DEGREES B M D Dip C • P ME JM Jz
MAIN STRING TEACHERS Head of strings vc/ch Suren Bagratuni **vn** Dmitri Berlinsky, I-Fu Wang, Yvonne Lam **va** Eric Nowlin, Mike Chen **db** Kevin Brown
CONTACT Admissions, Music Building, 333 W Circle Drive, EAST LANSING, MI 48824, USA
tel +1 517 355 2140
MUSIC.admissions@msu.edu
www.music.msu.edu

University of Michigan, School of Music, Theatre & Dance

DEGREES B M D • P ME JM
MAIN STRING TEACHERS Head of strings/vn David Halen **vn** Danielle Belen, Aaron Berofsky, Fabiola Kim **va** Caroline Coade, Yizhak Schotten **vc** Richard Aaron, Amir Eldan **db** Nicholas Walker **ch** Matt Albert, Kathryn Votapek
CONTACT Alexa Martinez, SMTD Admissions, 2290 Moore Bldg, 1100 Baits Dr, ANN ARBOR, MI 48109-2085, USA
tel +1 734 763 0593
smtd.admissions@umich.e
alexamz@umich.edu
www.smtd.umich.edu

A performance at the University of Michigan School of Music, Theatre & Dance's Hill Auditorium

USA – MINNESOTA

Concordia College

DEGREES B M • P ME EM JM
MAIN STRING TEACHERS Head of strings/vn/va Sonja Bosca-Harasim **vn/va** Dina Neglia-Khachatryan

TO ADD OR UPDATE A LISTING, EMAIL
THESTRAD@THESTRAD.COM

ch/db Gregory Hamilton **ch** Concordia Trio
CONTACT Department of Music, Hvidsten Hall, 901 8th St S, MOORHEAD, MN 56562, USA
tel +1 218 299 4414
admissions@cord.edu
https://cord.edu/music

St Olaf College

DEGREES B • P ME EM JM Jz
MAIN STRING TEACHERS Head of strings/vn/va/ch Charles Gray **vn/ch** Francesca Anderegg **vn/va** Ray Shows **va** Chung Park **vc** Anna Clift **vc/ch** David Carter **db** David Williamson
CONTACT Hall of Music 245, 1520 St Olaf Ave, NORTHFIELD, MN 55057, USA
tel +1 507 786 3297
music@stolaf.edu
www.stolaf.edu/music

University of Minnesota School of Music

DEGREES B M D • P ME JM
MAIN STRING TEACHERS Head of strings/vc Tanya Remenikova **vn** Sally O'Reilly, Stephanie Arado **va** Korey Konkol, Nicole Swanson **db** Christopher Brown
CONTACT Akemi Graves, 100 Ferguson Hall, 2106 S 4th St, MINNEAPOLIS, MN 55455, USA
tel +1 612 624 2847
graves@umn.edu
www.music.umn.edu

USA – MISSISSIPPI

Belhaven University

DEGREES B Dip • P ME JM
MAIN STRING TEACHERS Head of strings/vn/va/ch Song Xie **va** Liz Burgess Taylor **vc** Nancy Bateman **db** Richard Brown
CONTACT Song Xie, Music Department, Campus Box 320, 1500 Peachtree Street, JACKSON, MS 39202, USA
tel +1 601 974 6494
music@belhaven.edu
www.belhaven.edu

University of Southern Mississippi School of Music

DEGREES B M D • P ME JM
MAIN STRING TEACHERS
vn Stephen Redfield **va/ch** Hsiaopei Lee **vc/ch** Alexander Russakovsky **db** Marcos Machado
CONTACT Laurie Rinko, 115 Mannoni Performing Arts Center, HATTIESBURG, MS 39406, USA
tel +1 601 266 5543
laurie.rinko@usm.edu
www.usm.edu/music

USA – MISSOURI

Missouri Western State University

DEGREES B • P ME JM
MAIN STRING TEACHERS vn Yi-Miao Huang **db** James Albright
CONTACT Potter Hall 114, 4525 Downs Dr, ST JOSEPH, MO 64507, USA
tel +1 816 271 4282
music@missouriwestern.edu
www.missouriwestern.edu/music

USA – MONTANA

University of Montana, School of Music

DEGREES B M • P ME
MAIN STRING TEACHERS Head of strings/vn/va/ch Margaret Nichols Baldridge **vc/ch** Adam Collins **db** Thomas Sciple
CONTACT James Randall, 32 Campus Dr, Music Bldg 101, MISSOULA, MT 59812-7992, USA
tel +1 406 243 6880
griz.music@umontana.edu
www.umt.edu/music

USA – NEBRASKA

Glenn Korff School of Music

DEGREES B M D • P ME JM Jz
MAIN STRING TEACHERS Head of strings/db Hans Sturm **vn** David Neely **va/ch** Clark Potter **vc/ch** Karen Becker
CONTACT 113 Westbrook Music Bldg, LINCOLN, NE 68588-0100, USA
tel +1 402 472 2503
music2@unl.edu
https://arts.unl.edu/music

University of Nebraska Omaha

DEGREES B M • P ME Jz
MAIN STRING TEACHERS Head of strings/vn/ch Mary Perkinson **vn/ch** Olga Smola **va** Brian Sherwood **db** Jeremy Baguyos
CONTACT Mary Perkinson, School of Music, 224, 6001 Dodge St, OMAHA, NE 68182, USA
tel +1 402 554 3416
mperkinson@unomaha.edu
www.unomaha.edu/college-of-communication-fine-arts-and-media/music

USA – NEVADA

University of Nevada, Las Vegas

DEGREES B M D Dip C JD • P ME JM Jz
MAIN STRING TEACHERS vn/ch Wei-Wei Le, Ambroise Aubrun **va/ch** Kate Hamilton **vc/ch** Andrew Smith **db** Brycen Ingersoll
CONTACT Isrea Butler, School of Music, Mail Stop 5025, 4505 S Maryland Pkwy, LAS VEGAS, NV 89154-5025, USA
tel +1 702 895 3332
music@unlv.edu
www.unlv.edu/music

USA – NEW HAMPSHIRE

University of New Hampshire

DEGREES B • P ME
MAIN STRING TEACHERS Head of strings David Upham **vn/va/ch** Karl Orvik **vc/ch** Jacques Lee Wood **db** Bronek Suchanek
CONTACT Susan Adams, 30 Academic Way, DURHAM, NH 03824, USA
tel +1 603 862 2418
music.info@unh.edu
https://cola.unh.edu/music

USA – NEW JERSEY

College of New Jersey (TCNJ)

DEGREES B • P ME JM
MAIN STRING TEACHERS Head of strings/vn/ch Uli Speth **va/ch** William Frampton **vc/ch** Alberto Parrini **db** Christopher Clark
CONTACT Department of Music, PO Box 7718, 2000 Pennington Rd, EWING, NJ 08628, USA
tel +1 609 771 2551
music@tcnj.edu
http://music.tcnj.edu

KEY

DEGREES **B** Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS **P** Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles **Mk** Making

SAN FRANCISCO CONSERVATORY OF MUSIC

STRINGS FACULTY

VIOLIN

Simon James,
Strings Chair

Wonhee Bae,
String and Piano Chamber Music

Cordula Merks

Kay Stern

Nancy Zhang

Chen Zhao

VIOLA

Dimitri Murrath,
Chamber Music Chair

Yun Jie "Jay" Liu

Madeline Prager

Jonathan Vinocour

CELLO

Richard Aaron,
String and Piano Chamber

Jennifer Culp,
String and Piano Chamber

Amos Yang

DOUBLE BASS

Scott Pingel

Stephen Tramontozzi

HARP

Jennifer Ellis

PROGRAMS OF STUDY

Strings Bachelor of Music
Strings Master of Music
Strings Professional Studies Certificate
String & Piano Chamber Master of Music
String & Piano Chamber Artist Diploma

sfcm.edu

"**I chose SFCM** because they offer **professional development** courses and opportunities on top of performance. I can focus on my own playing, but also **expand myself as a musician.**"

Lorenna Garcia,
viola

Experience a new model for music education.

SFCM

Take the next step in your musical journey at McDuffie

Robert McDuffie
Center for Strings
Amy Schwartz Moretti, Director

Combining an intensive, conservatory experience with the practicality of a hybrid (music-liberal arts-business) curriculum, the McDuffie Center for Strings prepares the exceptional musician for success in the real world.

mcduffie.mercer.edu

CURTIS
INSTITUTE OF MUSIC

WHERE
ARTISTRY

MEETS
EXCELLENCE

Students at the Curtis Institute of Music experience a performance-based learning culture that fosters creativity, encourages innovation, and inspires excellence. Students study with distinguished artist-faculty to prepare for successful performance careers through Curtis's distinct "learn by doing" approach, including solo repertoire and concertos, orchestra repertoire, and chamber music.

DEGREES AND DIPLOMAS FOR STRINGS

Diploma • Bachelor of Music

Post Baccalaureate Diploma • Master of Music

Learn more at Curtis.edu

Follow us @curtisinstitute

NYU | STEINHARDT

Join our global network of internationally renowned music professionals

INSTRUMENTAL & VOCAL PERFORMANCE

COMPOSITION & MUSIC TECHNOLOGY

MUSIC BUSINESS & ARTS ADMINISTRATION

ARTS EDUCATION & THERAPY

VISIT STEINHARDT.NYU.EDU

STENTOR®

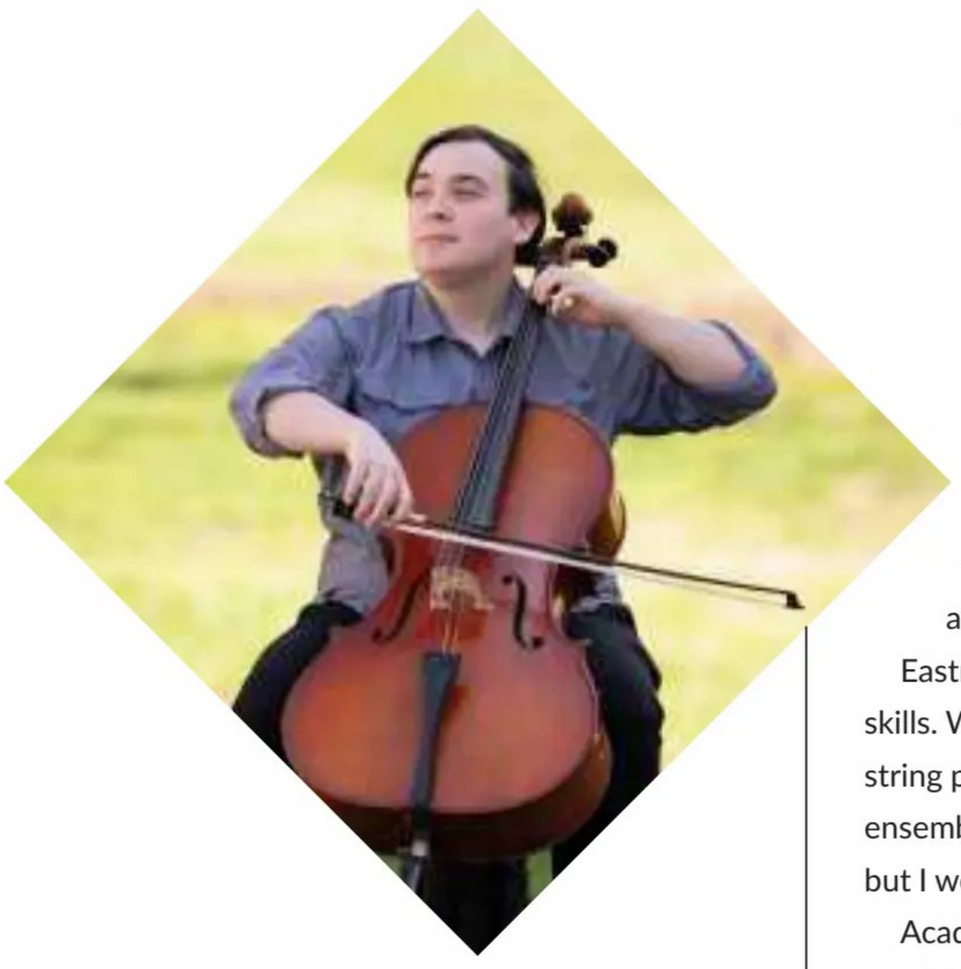
See all Stentor instruments on our website:
www.stentor-music.com

The Stentor name is known for quality, consistency and reliability. Start your musical journey on our ideal student instruments, then progress to our high-grade violins, violas cellos and basses.

In all sizes, made to our own high-quality specifications to ensure the best playability and responsive sound.

- Carved from solid tonewoods
- Correct measurements and responsive tone
- First choice of teachers and players

stentor_stringed_instruments



USA

Dylan Jowell, cello

Eastman School of Music, Rochester, NY

I chose Eastman primarily for the cello faculty. I really enjoyed developing such a close relationship with my professor, David Ying. So much of what I learnt from the school, both on and off the instrument, I owe to him. Also, having a student body where everyone is as dedicated and passionate about music as you is really humbling and helps you grow.

Eastman is pretty rigorous academically. I had a lot of courses in music theory, music history and aural skills. We had to take two years of piano, and of course the usual lessons, chamber music, orchestra and string pedagogy classes. I also did a certificate in world music, so my studies included world music ensembles and ethnomusicology courses. There was also a number of courses that were just humanities, but I would say 90 per cent of my classes were music-related.

Academic classes were usually in the morning, most of the afternoon was taken up with rehearsals or coaching for ensembles, and then I'd practise in the evenings. Eastman had a system where they cut off the practice rooms at 11pm, to make sure students weren't practising at three in the morning.

The building itself is really cool because it's a transformed silent movie theatre, so it feels like going to school in an art museum. It can feel surreal because most of your classes take place in two buildings that feel like one, and you had to be in the dorms for three of the four years, so that takes dedication. You can feel a bit trapped when you've been there for years. But if you're there to study music and you really just want to focus on it, I'd say there's no better institution for it, because you learn everything very deeply.

Being able to adjust to whatever job comes your way is especially important in the modern climate, and I feel Eastman taught me to be a well-rounded and flexible musician.

Montclair State University, Cali School of Music
DEGREES B M Dip • P ME EM Jz
MAIN STRING TEACHERS Head of strings/va Kathryn Lockwood **vn** Ilmar Gavilan, Joana Genova-Rudiakov, Grace Park, Michael Roth, Elena Chernova-Davis, Rachel Shapiro **va** Rosemary Nelis **vc** Tomoko Fujita, Christine Lamprea **db** Lou Kosma, Jeremy McCoy, Kevin Brown **ch** Harlem Quartet
CONTACT Kathryn Lockwood, Chapin Hall, 1 Normal Ave, MONTCLAIR, NJ 07043, USA
tel +1 973 655 7212
lockwoodka@mail.montclair.edu
www.montclair.edu/music

Princeton University
DEGREES B D C • P Jz AS
MAIN STRING TEACHERS
vn Anna Lim, Nancy Wilson, Eric Wyrick **va** Jessica Thompson **va/vc** Susan Cunningham (EM) **vc** Alberto Parrini **db** Jack Hill, Matthew Parrish (Jz)
CONTACT Gregory D Smith, Department of Music, 312 Woolworth Ctr, PRINCETON, NJ 08544, USA
tel +1 609 258 4241
gsmith@princeton.edu
www.music.princeton.edu

Rowan University
DEGREES B M • P ME JM Jz
MAIN STRING TEACHERS Head of strings/vn/va/ch Timothy Schwarz **vn/ch** Lenuta Ciulei, Luigi Mazzocchi **va/ch** Ana Tsinadze **vc/ch** David Agia **db** Douglas Mapp
CONTACT Music Department, Wilson Hall, 201 Mullica Hill Rd, GLASSBORO, NJ 08028, USA
tel +1 856 256 4651
music@rowan.edu
www.rowan.edu/fpa/music

Rutgers, State University of New Jersey, Mason Gross School of the Arts
DEGREES B M D Dip • P ME JM Jz
MAIN STRING TEACHERS Head of strings/vc Jonathan Spitz **vn** Hirona Oka, Todd Phillips, Brennan Sweet, Rebecca Young, Yen Yu, Carmit Zori **vn/ch** Elena Chernova-Davis **va** Daniel Panner **vc** Susanna Chapman **db** Brad Aikman, Timothy Cobb, Louis Levitt
CONTACT Music Bldg, 81 George St, NEW BRUNSWICK, NJ 08901-1411, USA
tel +1 732 932 3848
music@mgsa.rutgers.edu
www.masongross.rutgers.edu/music

USA – NEW YORK

Bard College Conservatory of Music
DEGREES B M Dip C JD • P EM JM
MAIN STRING TEACHERS vn Adele Anthony, Luosha Fang, Yi-Wen Jiang, Erica Kiesewetter, Honggagng Li, Weigang Li, Daniel Phillips, Gil Shaham, Mira Wang, Carmit Zori **va** Luosha Fang, Brian Hong, Honggang Li **va/ch** Melissa Reardon, Marka Gustavasson **vc** Peter Wiley **vc/ch** Raman Ramakrishnan **db** Jeremy McCoy **ch** Frank Corliss, Keisuke Ikuma, Blair McMillen
CONTACT Katie Rossiter Mancus, 30 Campus Rd, ANNANDALE-ON-HUDSON, NY 12504, USA
tel +1 845 752 2409
conservatoryadmission@bard.edu
bard.edu/conservatory

TO ADD OR UPDATE A LISTING, EMAIL
THESTRAD@THESTRAD.COM

Rehearsing at New York University

Crane School of Music, SUNY Potsdam

DEGREES B M • P ME JM Jz AS
MAIN STRING TEACHERS Head of strings/va/ch Shelly Tramposh **vn/ch** Liesl Schoenberger Doty, Timothy Yip **vc/ch** Marie-Élaine Gagnon **db** John Geggie
CONTACT State University of New York at Potsdam, 44 Pierrepont Avenue, POTSDAM, NY 13676, USA
tel +1 315 267 2812
crane@potsdam.edu
www.potsdam.edu/academics/crane

Eastman School of Music

DEGREES B M D • P ME EM JM Jz
MAIN STRING TEACHERS Head of strings James VanDemark, Phillip Ying **vn** Juliana Athayde, Renée Jolles, Mikhail Kopelman, Robin Scott, Yoojin Jang, David Bowlin **va** Masumi Rostad, George Taylor, Phillip Ying **vc** Steven Doane, Rosemary Elliot, David Ying, Joseph Johnson **db** James VanDemark **ch** Janet Ying, Ying Quartet **lt** Paul O'Dette
CONTACT Danielle Arnold, 26 Gibbs St, ROCHESTER, NY 14604, USA
tel +1 585 274 1094
admissions@esm.rochester.edu
www.esm.rochester.edu

Ithaca College School of Music, Theatre and Dance

DEGREES B • ME P Jz JM
MAIN STRING TEACHERS
vn/ch Christina Bouey, Guillaume Pirard **va/ch** Kyle Armbrust **vc/ch** Gregory Hesselink **db/ch** Tristen Jarvis
CONTACT Maddy Carroll, Center for Music Admission, 3322 Whalen Center, 953 Danby Rd, ITHACA, NY 14850, USA
tel +1 607 274 3453 mtd@ithaca.edu
https://www.ithaca.edu/academics/school-music-theatre-and-dance

Juilliard School

DEGREES B M D Dip • P EM JM
MAIN STRING TEACHERS vn David Chan, Kyung Wha Chung, Hyo Kang, Masao Kawasaki, Li Lin, Daniel Phillips, Laurie Smukler, Sheryl Staples, Naoko Tanaka, Donald Weilerstein, Areta Zhulla **vn/ch** Catherine Cho, Ronald Copes, Frank Huang, Lewis Kaplan, Joseph Lin, Itzhak Perlman, Sylvia Rosenberg, Joel Smirnoff **va** Molly Carr, Heidi Castleman, Masao Kawasaki, Paul Neubauer, Cynthia Phelps **va/ch** Misha Amory, Toby Appel, Hsin-Yun Huang, Samuel Rhodes, Carol Rodland, Steven Tenenbom **vc** Eric Bartlett, Zlatomir Fung, Clara Kim **vc/ch** Darrett Adkins, Natasha Brofsky, Timothy Eddy, David Finckel, Joel Krosnick, Zvi Plesser, Astrid Schween, Fred Sherry **db** Timothy Cobb, Joseph Conyers, Harold Robinson, Rex Surany **ch** Merry Peckham, Juilliard Quartet
CONTACT Office of Admissions, 60 Lincoln Center Plaza, NEW YORK, NY 10023, USA
tel +1 212 799 5000 x223
musicadmissions@juilliard.edu
www.juilliard.edu

Manhattan School of Music

DEGREES B M D Dip C JD
• P ME EM Jz AS
MAIN STRING TEACHERS Head of strings/vn Nicholas Mann **vn** Laurie Carney, David Chan, Eugene Drucker, Bruno Eicher, Ilmar Gavilán, Kelly Hall-Tompkins, Koichiro Harada, Chloé Kiffer, Lisa Kim, Curtis Macomber, Albert Markov, Todd Phillips, Maria Radicheva, Lucie Robert, Sylvia Rosenberg, Sheryl Staples, Mark Steinberg, Xiao Wang, Peter Winograd **vn/va** Patinka Kopec, Pinchas Zukerman, Isaac Malkin **va** Molly Carr, Shmuel Katz, Jessica Meyer, Samuel Rhodes, Karen Ritscher, John Pickford Richards (contemporary) **vc** Marion Feldman, David Geber, Wolfram Koessel, Julia Lichten, Philippe Muller, Fred Sherry, Alan Stepansky, Qiang Tu **db** Timothy Cobb, David Grossman, Jeremy McCoy, Gregg August (contemporary) **ch** American String Quartet
CONTACT MSM Office of Admissions, 130 Claremont Ave, NEW YORK, NY 10027, USA
tel +1 917 493 4436
admission@msmnyc.edu
www.msmnyc.edu

Mannes College of Music

DEGREES B M Dip • P JM
MAIN STRING TEACHERS Head of strings Rebecca Fischer, Daniel Panner **vn** David Chan, Miranda Cuckson, Ralph Evans, Rebecca Fischer, Stefan Jackiw, Lewis Kaplan, Michelle Kim, Jennifer Koh, Yibin Li, Curtis Macomber, Jesse Montgomery, Chris Otto, Daniel Phillips, Todd Phillips, Wen Qian, Todd Reynolds **va** Amadi Azikiwe, Dana Kelley, Milan Milisavljevic, Paul Neubauer, Daniel Panner, Cynthia Phelps, John Pickford Richards **vc** Jay Campbell, Rafael Figueroa, Matt Haimovitz, Yehuda Hanani, Barbara Mallow, Marcy Rosen, Fred Sherry, Ronald Thomas, Andrew Yee **db** Marji Danilow, David Grossman, Max Zeugner **ch** Jack Quartet

CREIGHTON/NYU PHOTO BUREAU

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

DEPAUL UNIVERSITY
SCHOOL OF MUSIC

Go beyond the music. That's the beauty of studying music at DePaul University. Designed to be rigorous and collaborative, our programs of study give you the experience and the knowledge to confidently pursue a life dedicated to music.

More than a Conservatory.

music.depaul.edu | 773.325.7444 | musicadmissions@depaul.edu

BOSTON CONSERVATORY
at Berklee

Amplify your artistry.

Explore 50+ undergraduate and graduate music program offerings at **bostonconservatory.berklee.edu/music**.

INTERESTED IN SUMMER TRAINING?
Register online for one of our summer programs in brass, composition, voice, or vocal pedagogy.

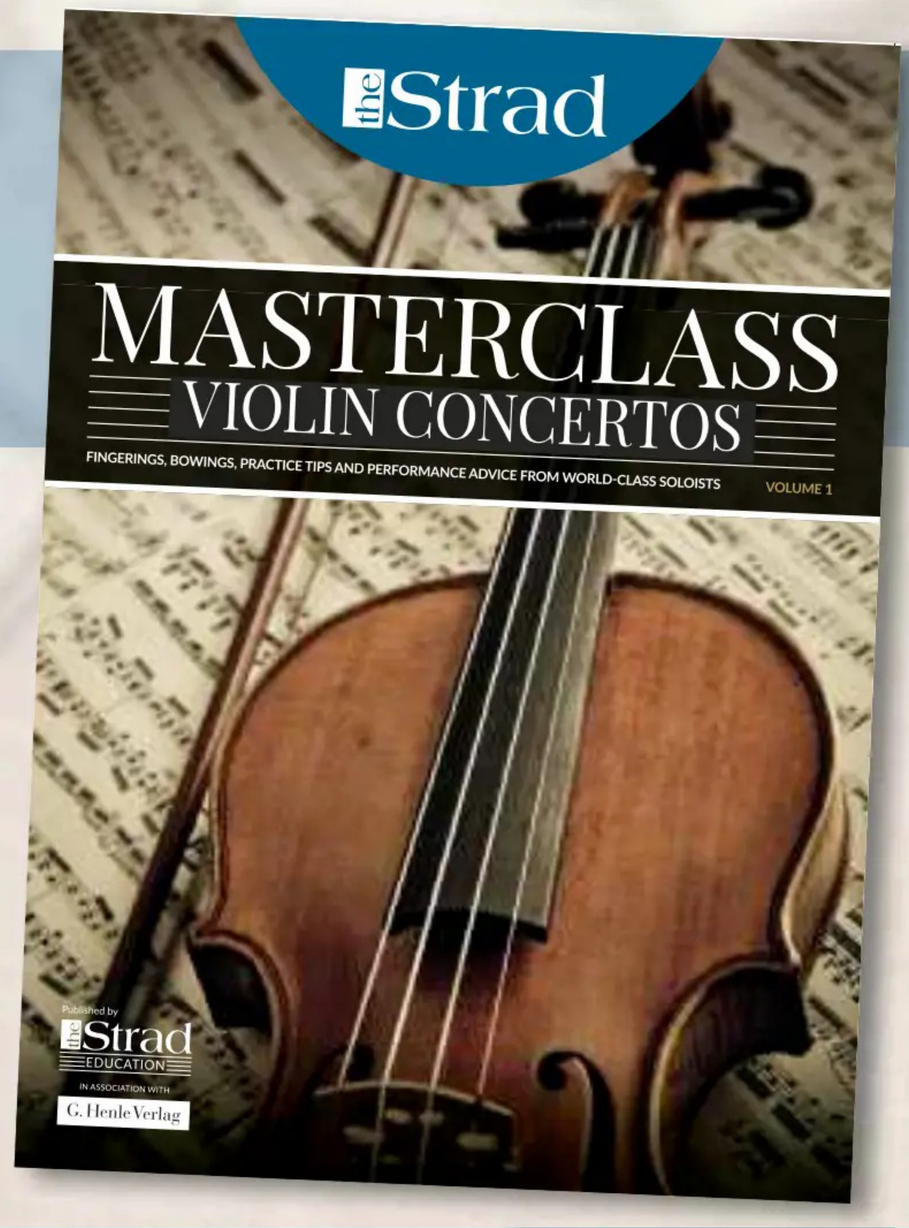
the Strad Shop

The one-stop shop for makers, players and teachers

MASTERCLASS
VIOLIN CONCERTOS

Top soloists including Joshua Bell, Julia Fischer, Augustin Hadelich, Rachel Barton Pine and Baiba Skride give their thoughts and tips on playing some of the best-known violin concertos in the repertoire. This 148-page book also includes the full sheet music for selected movements, annotated by the players.

IN ASSOCIATION WITH
G. Henle Verlag



WWW.THESTRADSHOP.COM

CONTACT Office of Admission, College of Performing Arts, 72 Fifth Ave, NEW YORK, NY 10011, USA
tel +1 212 580 0210
performingarts@newschool.edu
www.newschool.edu/mannes/strings

Nazareth University – School of Music

DEGREES B M • P ME
MAIN STRING TEACHERS Head of strings Raúl Munguía **vn/ch** Tigran Vardanyan, Margaret Leenhouts **va** Ryan Hardcastle **vc** Zachary Sweet **db** Cory Palmer
CONTACT Raúl Munguía, 4245 East Ave, ROCHESTER, NY 14618, USA
tel +1 585 389-2691
rmungui7@naz.edu
www.naz.edu/music

New York University/Steinhardt

DEGREES B M D Dip
MAIN STRING TEACHERS Head of strings/va Stephanie Baer **vn** Cyrus Beroukhim, Ida Bieler, Gregory Fulkerson, Laura Hamilton, Josh Henderson, Peter Herresthal, Kurt Nikkanen, Giora Schmidt, Naoko Tanaka, Melissa White **va** Karen Ritscher **vc** Diego Garcia, Myron Lutzke, Julian Schwarz, Emirhan Tunca **db** Andrew Trombley, Gregg August
CONTACT Stephanie Baer, 35 West 4th St, 10th Floor, NEW YORK, NY 10012, USA
stephanie.baer@nyu.edu
steinhardt.nyu.edu/music/strings

Purchase College Conservatory of Music

DEGREES B M Dip C • P Jz
MAIN STRING TEACHERS Head of strings/vn/ch Deborah Buck **vn/ch** Carmit Rinehart Zori **va/ch** Cong Wu **vc** Caleb van der Swaagh **db** Ugonna Okegwo (Jz), David Wong (Jz), Timothy Cobb **ch** Julia Lichten, Stephanie Brown, Tara O'Connor, Ayako Oshima, Kemp Jernigan, Paul Ostrovsky, Peter Reit, Jack Schatz, Graham Ashton, Oren Fader
CONTACT Jennifer Undercofler, 735 Anderson Hill Rd, PURCHASE, NY 10577-1400, USA
tel +1 914 251 6700
music@purchase.edu
www.purchase.edu/music

Sarah Lawrence College

DEGREES B • P JM
MAIN STRING TEACHERS vn/va Calvin Weirsma **vc** James Wilson **db** Mark Helias ch Bari Mort
CONTACT Admissions, Music Dept, 1 Mead Way, BRONXVILLE, NY 10708, USA
tel +1 914 395 2510
slcadmit@sarahlawrence.edu
www.slc.edu

Stony Brook University

DEGREES B M D • P EM Jz
MAIN STRING TEACHERS vn Philip Setzer, Arnaud Sussmann, Jennifer Frautschi, Hagai Shaham, Joanna Kaczorowska **va** Lawrence Dutton, Matthew Lipman **vc** Colin Carr **db** Satoshi Okamoto (interim) **ch** David Finckel, Emerson Quartet
CONTACT Monica Winchell (graduate); Germaine Berry (undergraduate); Department of Music, 3304 Staller Ctr, STONY BROOK, NY 11794-5475, USA
tel +1 631 632 7330
music.gradadmissions@stonybrook.edu
germaine.berry@stonybrook.edu
www.stonybrook.edu/music

Syracuse University, Setnor School of Music

DEGREES B M • P ME JM
MAIN STRING TEACHERS Head of strings/vn/ch William Knuth **va/ch** Victoria Miskolczy **vc/ch** Gregory Wood **db** Spencer Phillips **ch** Thomaida Trebicka
CONTACT Office of Admissions, 202 Crouse College, SYRACUSE, NY 13244, USA
tel +1 315 443 2769
admissu@syr.edu; admissg@syr.edu
http://vpa.syr.edu/academics/music

USA – NORTH CAROLINA

Duke University

DEGREES B D • P JM
MAIN STRING TEACHERS vn Hsiao-Mei Ku, Eric Pritchard, Mary Kay Robinson, Jennifer Curtis **va** Jonathan Bagg, Simon Ertz **vc/ch** Caroline Stinson **db** John Brown, Zachary Hobin
CONTACT UG Admissions, 105 Mary Duke Biddle Music Bldg, PO Box 90665, DURHAM, NC 27708, USA
tel +1 919 660 3300
duke-music@duke.edu
www.music.duke.edu

East Carolina University

DEGREES B M C • P ME Jz
MAIN STRING TEACHERS Head of strings/vn/va/ch Ara Gregorian **vn/va/ch** Hye-Jin Kim, Jorge Richter **vc/ch** Emanuel Gruber **db/ch** Christopher Buddo
CONTACT Judy Barber, East Carolina University, GREENVILLE, NC 27858-4353, USA
tel +1 252 328 6851
barberju@ecu.edu
https://music.ecu.edu

Hayes School of Music, Appalachian State University

DEGREES B M C • P ME EM JM Jz
MAIN STRING TEACHERS Head of strings/vn/va/ch Eric Koontz **vn/ch** Nancy Bargerstock **vc/ch** Ellie Wee **db** Adam Booker
CONTACT Eric Koontz, Broyhill Music Ctr, Room 212, 813 Rivers St, BOONE, NC 28608, USA
tel + 1 828 262 3020
music@appstate.edu
https://music.appstate.edu

UNCSA (University of North Carolina School of the Arts)

DEGREES B M C JD
MAIN STRING TEACHERS Head of strings/vn Kevin Lawrence **vn** Ida Bieler, Janet Orenstein **va** Jordan Bak **vc** Brooks Whitehouse **db** Paul Sharpe
CONTACT Office of Admissions, 1533 S Main St, WINSTON-SALEM, NC 27127, USA
tel +1 336 770 3290
admissions@uncsa.edu
www.uncsa.edu

University of North Carolina at Greensboro

DEGREES B M D C • P ME Jz
MAIN STRING TEACHERS Head of strings/vn Marjorie Bagley **vn** Fabián López **va/ch** Scott Rawls **vc/ch** Alexander Ezerman **db** Craig Brown
CONTACT School of Music, PO Box 26170, GREENSBORO, NC 27402, USA
tel +1 336 334 5789
music@uncg.edu
http://music.uncg.edu

TO ADD OR UPDATE A LISTING, EMAIL
THESTRAD@THESTRAD.COM

USA – OHIO

Bowling Green State University

DEGREES B M D • P ME Jz
MAIN STRING TEACHERS vn Penny Thompson Kruse, Caroline Chin **va** Matthew McBride-Daline **vc** Brian Snow **db** Robert Rohwer, Jeff Halsey (Jz)
CONTACT College of Musical Arts, 1031 Moore Musical Arts Ctr, BOWLING GREEN, OH 43403 0290, USA
tel +1 419 372 2181
musicadmissions@bgsu.edu
www.bgsu.edu/musical-arts

Cedarville University

DEGREES B • P ME JM
MAIN STRING TEACHERS Head of strings/vn Carlos Elias **va** Michelle Mastin **db** Anton Neumayr
CONTACT Department of Music, 251 N Main St, CEDARVILLE, OH 45314, USA
tel +1 937 766 7728
Email via website
www.cedarville.edu/music

Cleveland Institute of Music

DEGREES B M D Dip C • P EM JM
MAIN STRING TEACHERS Head of strings/db Scott Dixon **vn/ch** Jaime Laredo, Ilya Kaler, Jan Sloman, Stephen Rose, Olga Kaler, Philip Setzer, Jessica Lee **va/ch** Robert Vernon, Jeffrey Irvine, Lynne Ramsey, Stanley Konopka, Wesley Collins **vc/ch** Melissa Kraut, Richard Weiss, Sharon Robinson **db/ch** Derek Zadinsky, Maximilian Dimoff **ch** Si-Yan Li, Todd Phillips, Keith Robinson, Anita Prontremoli
CONTACT Admissions, 11021 East Blvd, CLEVELAND, OH 44106, USA
tel +1 216 791 5000
admission@cim.edu
www.cim.edu

Cleveland State University School of Music

DEGREES B M C • P ME Jz AS
MAIN STRING TEACHERS Head of strings/vn/ch Victor Liva **vn** Peter Otto, Odin Rathnam **vn/va** Laura Shuster **vc** Alan Harrell **vc/ch** Charles Bernard **db** Amanda Tavani, Derek Zadinsky, Christopher Vance (Jz, AS), Alfredo Guerrieri (Jz, AS)
CONTACT 2100 Euclid Ave, MU 332, CLEVELAND, OH 44115, USA
tel +1 216 687 2033
music@csuohio.edu
www.csuohio.edu/class/music/music

College of Wooster

DEGREES B • P ME JM
MAIN STRING TEACHERS vn/va/ch Thomas Wood **vc** Mingyao Zhao
CONTACT Melissa Puster, Scheide Music Center, 525 E University St, WOOSTER, OH 44691, USA
tel +1 330 263 2419
mpuster@wooster.edu
www.wooster.edu/academics/areas/music

Miami University

DEGREES B • P ME JM
MAIN STRING TEACHERS Head of strings/vn/ch Harvey Thurmer **va/ch** Marion Peraza **vc/ch** Sarah Kim **db/ch** Stephen Ullery
CONTACT Music Department, 109 Presser Hall, OXFORD, OH 45056, USA
tel +1 513 529 3014
music@miamioh.edu
https://miamioh.edu/music

Oberlin College & Conservatory

DEGREES B Dip • P EM JM Jz AS
MAIN STRING TEACHERS Head of strings/vn/ch Sibbi Bernhardsson, David Bowlin. **vn/ch** Francesca dePasquale, Edwin Huizinga (EM), William van der Sloot **va/ch** Peter Slowik, Kirsten Docter **vc/ch** Darrett Adkins, Dmitry Kouzov, Rebecca Reed (EM) **db** Tracy Rowell, Derek Zadinsky **ch** Verona Quartet
CONTACT Josh Teaster, Oberlin Conservatory Admissions Office, 39 W College St, OBERLIN, OH 44074-1588, USA
tel +1 440 775 8413
conservatory.admissions@oberlin.edu
www.oberlin.edu/con

Ohio State University – School of Music

DEGREES B M D • P ME JM Jz
MAIN STRING TEACHERS Head of strings/va Juliet White-Smith
CONTACT 110 Weigel Hall, 1866 College Rd, COLUMBUS, OH 43210, USA
tel +1 614 292 7664
music@osu.edu
https://music.osu.edu

Ohio Wesleyan University

DEGREES B • P ME JM
MAIN STRING TEACHERS vn/va Karl Pedersen **vc** Mary Shelton Davis **db** Garry Wasserman
CONTACT Sanborn Hall 102, 23 Elizabeth St, DELAWARE, OH 43015, USA
tel +1 740 368 3700
musicd@owu.edu
http://music.owu.edu

Otterbein University

DEGREES B • P ME EM JM Jz AS
MAIN STRING TEACHERS Head of strings/db Jim Bates **vn** David Edge, Juan Carlos Ortega **vn/va** Susan Locke **vc** Jill Wright Crist **ch** Suzanne Newcomb
CONTACT Christina Pelletier, 30 South Grove St, WESTERVILLE, OH 43081, USA
tel +1 614 823 1508
music@otterbein.edu
www.otterbein.edu/music

University of Cincinnati College-Conservatory of Music

DEGREES B M • P ME
MAIN STRING TEACHERS Head of strings/vn Won-Bin Yim **vn** Gershon Gerchikov, Alexandra Kazovsky, Kristin Lee, Timothy Lees, Stefani Matsuo, Kurt Sassmannshaus **va** Ayane Kozasa, Catharine Carroll Lees, Jan Grüning **vc** Amit Even-Tov, Ilya Finkelshteyn, Alan Rafferty **db** Rachel Calin, Owen Lee
CONTACT Mary Emery Hall, PO Box 210003, CINCINNATI, OH 45221-0003, USA
tel +1 513 556 6638
Email via website
http://ccm.uc.edu/music

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

Wittenberg University

DEGREES B • ME
MAIN STRING TEACHERS vn/va Katherine Harford **ch/db** Daniel Kazez
CONTACT Music Department, Krieg Hall, 200 West Ward St, SPRINGFIELD, OH 45504, USA
tel +1 800 677 7558
admission@wittenberg.edu
www.wittenberg.edu/academics/music

Wittenberg University

DEGREES B • ME P JM
MAIN STRING TEACHERS vn/va Katherine Harford **ch/db** Daniel Kazez
CONTACT Music Department, Krieg Hall, 200 West Ward St, SPRINGFIELD, OH 45504, USA
Tel +1 800 677 7558
admission@wittenberg.edu
www.wittenberg.edu/academics/music

USA – OREGON

Portland State University

DEGREES B M C • P ME JM Jz
MAIN STRING TUTORS Head of strings/vc/ch Hamilton Cheifetz **vn/ch** Tomas Cotik **va** Kenji Bunch **db** Colin Corner
CONTACT Hamilton Cheifetz, College of the Arts, School of Music & Theater, PORTLAND, OR 97207-0751, USA
tel +1 503 725 3011
cheifetzh@pdx.edu; tcotik@pdx.edu; music@pdx.edu
www.pdx.edu/music

University of Oregon

DEGREES B M D C • P ME
MAIN STRING TEACHERS
vn Hal Grossman, Sunmi Chang **va** Arnaud Ghillebaert **vc** Steven Pologe **db** Tyler Abbott
CONTACT School of Music and Dance, Frohnmayer Music Bldg, 1225 University of Oregon, EUGENE, OR 97403-1225, USA
tel +1 541 346 5268
somdadmit@uoregon.edu
https://musicanddance.uoregon.edu

USA – PENNSYLVANIA

Allegheny College

DEGREES B • P JM
MAIN STRING TEACHERS Head of strings Michael Dolan **vn/va/ch** Christina Dolanc **vc** Susanna Reilly **db** Thomas White
CONTACT Michael Dolan, Arnold Hall of Music, MEADVILLE, PA 16335, USA
tel +1 814 332 3307
mdolan@allegheny.edu
https://sites.allegheny.edu/music

Carnegie Mellon University

DEGREES B M C • P ME JM
MAIN STRING TEACHERS vn David McCarroll, William van der Sloot, Christopher Wu **va** David Harding **vc** Anne Martindale Williams, Angela Park **db** Peter Guild, Micah Howard
CONTACT School of Music, 5000 Forbes Ave, PITTSBURGH, PA 15213, USA
tel +1 412 268 2372
music-office@andrew.cmu.edu
www.music.cmu.edu

Curtis Institute of Music

DEGREES B M Dip C • P ME JM
MAIN STRING TEACHERS vn Shmuel Ashkenasi, Benjamin Beilman, Pamela Frank, Midori, Ida Kavafian, Erin Keefe **va** Misha Amory, Roberto Díaz, Ed Gazouleas, Hsin-Yun Huang **vc** Gary Hoffman, Peter Wiley **db** Edgar Meyer, Harold Hall Robinson **ch** Steven Tenenbom, Dover Quartet
CONTACT Admissions, 1726 Locust St, PHILADELPHIA, PA 19103, USA
tel +1 215 893 5252
admissions@curtis.edu

Duquesne University – Mary Pappert School of Music

DEGREES B M Dip C • P ME JM Jz
MAIN STRING TEACHERS Head of strings/db Aaron White **vn** Rachel Stegeman **vn/ch** Charles Stegeman **va** Jennifer Gerhard-Mangone, Marylène Gingras-Roy **vc** Adam Liu **db** Jeffrey Mangone (Jz), Paul Thompson (Jz)
CONTACT Thomas Carsecka, 600 Forbes Ave, PITTSBURGH, PA 15282, USA
tel +1 412 396 5064
musicadmissions@duq.edu
https://duq.edu/musicadmissions

Mansfield University

DEGREES B • P ME JM
MAIN STRING TEACHERS Head of strings David Tedford **vn/va/ch** John Vaida **db/ch** Garet Holdren
CONTACT Peter Davis, Butler Music Center, 18 Campus View Dr, MANSFIELD, PA 16933, USA
tel +1 570 662 4710
Email via website
https://music.mansfield.edu

Marywood University

DEGREES B • P ME
MAIN STRING TEACHERS Head of strings/vn/va Sophie Till **vc** Christiane Appenheimer-Vaida **db** Joe Cole
CONTACT Administrative Assistant, Department of Music, Theater and Dance, SCRANTON, PA 18509, USA
tel +1 570 348 6268; +1 570 348 6211
dept.mtd@maryu.marywood.edu
www.marywood.edu

Sunderman Conservatory of Music – Gettysburg College

DEGREES B • P ME JM
MAIN STRING TEACHERS Head of strings/vn/ch Elly Toyoda **va** Rebecca Henry **va/ch** Nana Vaughn **vc** Ismar Gomes **db** Devin Howell
CONTACT Amanda Heim, Campus Box 403, 300 N Washington Str, GETTYSBURG, PA 17325
tel +1 717 337 6134
aheim@gettysburg.edu/music
www.gettysburg.edu/music

Temple University

DEGREES B M D C • P ME JM Jz
MAIN STRING TEACHERS Head of strings/vn/ch Eduard Schmieder **vn** Azer Damirov, Joseph Kauffman, Nina Vieru Zubaidi **vn/ch** Davyd Booth, Aisha Dossumova, Elina Kalendarova, Meichen Liao-Barnes, Hirono Oka **va/ch** Daniel Avshalomov, Che-Hung Chen, Kerri Ryan, Ana Tsinadze **vc/ch** Ohad Bar-David, John Koen, Kathryn Picht Read, Jeffrey Solow **db/ch** Joseph Conyers, John Hood, Robert Kesselman, Anne Peterson, Nathaniel West
CONTACT Rock Hall, 1715 N Broad Street, PHILADELPHIA, PA 19122, USA

TO ADD OR UPDATE A LISTING, EMAIL
THESTRAD@THESTRAD.COM

tel +1 215 204 7609
music@temple.edu
www.boyer.temple.edu

USA – RHODE ISLAND

Brown University

DEGREES B M D
MAIN STRING TEACHERS Head of strings/vn Lois Finkel **vn** Jesse Holstein, Katherine Winterstein, Becca Kasdan **va** Consuelo Sherba, Noriko Futagami **vc** Daniel Harp **db** Nancy Kidd, David Zinno (Jz)
CONTACT College Admissions, Orwig Music Bldg, Box 1924, 1 Young Orchard Ave, PROVIDENCE, RI 02912, USA
tel +1 401 863 3234
music@brown.edu
www.brown.edu/music

USA – SOUTH CAROLINA

Bob Jones University

DEGREES B M • P ME JM
MAIN STRING TEACHERS Head of strings/vn/va/ch Brandon Ironside **vn/ch** Abigail Chetta **vc/ch** Yuriy Leonovich **db** José Carrión
CONTACT Michael Moore, Division of Music, 1700 Wade Hampton Blvd, GREENVILLE, SC 29614, USA
tel +1 864 370 1800
music@bju.edu
music.bju.edu

College of Charleston School of the Arts

DEGREES B C • P
MAIN STRING TEACHERS Head of strings/vn Lee-Chin Siow **vn** Yuriy Bekker, Tomas Jakubek **va** Benjamin Weiss **vc** Natalia Khoma **db** Frank Duvall
CONTACT Donna DuPre, Department of Music, 66 George St, CHARLESTON, SC 29424, USA
tel +1 843 953 5927
music@cofc.edu
www.cofc.edu/music

Petrie School of Music, Converse University

DEGREES B M • P ME
MAIN STRING TEACHERS vn/va Courtney LeBauer **vc** Kathleen Foster **db** Aaron Yackley
CONTACT Converse Admissions, 580 East Main St, SPARTANBURG, SC 29302, USA
Tel +1 864 596 9040
admissions@converse.edu; graduate@converse.edu
www.converse.edu/academics/petrie-school-of-music

University of South Carolina School of Music

DEGREES B M D C • P ME JM
MAIN STRING TEACHERS vn/ch Ari Streisfeld, William Terwilliger **va/ch** Daniel Sweaney **vc/ch** Claire Bryant **db/ch** Craig Butterfield
CONTACT 813 Assembly St, COLUMBIA, SC 29208, USA
tel +1 803 777 4281
ugmusic@mozart.sc.edu; gradmusic@mozart.sc.edu
www.sc.edu/music

USA – SOUTH DAKOTA

University of South Dakota

DEGREES B M • P ME Early Music
MAIN STRING TEACHERS vn/va Ioana Galu **ch/db** Sonja Kraus
CONTACT Department of Music, 414 E Clark St, VERMILLION, SD 57069, USA
tel +1 605 677 3466
music@usd.edu
www.usd.edu/music

USA – TENNESSEE

Lee University

DEGREES B M • P ME
MAIN STRING TEACHERS Head of strings/vn/va/ch Xiaoqing Yu **va** Megan Chisom **vc/ch** Theodore Kartal **db/ch** Steve Benne **ch** Gloria Chien
CONTACT School of Music, 1130 Parker St, CLEVELAND, TN 37320-3450, USA
tel +1 423 614 8240
music@leeuniversity.edu
www.leeuniversity.edu/music

University of Tennessee School of Music

DEGREES B M C • P ME JM Jz
MAIN STRING TEACHERS Head of strings/vn Miroslav Hristov **vn** Geoffrey Herd **va** Hillary Herndon **vc** Wesley Baldwin **db** Jon Hamar
CONTACT Megan Foster, 1741 Volunteer Blvd, KNOXVILLE, TN 37996, USA
tel +1 865 974 3241
music@utk.edu
www.music.utk.edu

Vanderbilt University, Blair School of Music

DEGREES B • P ME EM JM Jz
MAIN STRING TEACHERS Head of strings/vn/ch Cornelia Heard **vn/ch** Carolyn Huebl, Stephen Miahky **va/ch** Eric Wong, Christina McGann, Maria Romero **vc/ch** Felix Wang **db/ch** Joel Reist, Glen Wanner, Edgar Meyer
CONTACT Molly Jewell, Christina Calamaio, 2400 Blakemore Ave, NASHVILLE, TN 37212-3499, USA
tel +1 615 343 8855
blair.inquiries@vanderbilt.edu
http://blair.vanderbilt.edu

USA – TEXAS

Hardin-Simmons University

DEGREES B • P ME
MAIN STRING TEACHERS
CONTACT School of Music, Box 16230, ABILENE, TX 79606, USA
tel +1 325 670 1913
music@hsutx.edu
www.hsutx.edu/music

Meadows School of the Arts at Southern Methodist University

DEGREES B M Dip C • P ME JM
MAIN STRING TEACHERS Head of strings/vn/ch Aaron Boyd (interim) **vn** Alexander Sitkovetsky, Chad Hoopes, Diane Kitzman **vn/va** Ron Houston **va** Barbara Sudweeks, Ellen Rose, Pierre Lapointe **vc** Andrés Díaz, Christopher Adkins **db** Brian Perry

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

CONTACT PO Box 750356, DALLAS, TX 75205, USA
tel +1 214 768 3521
meadowsadmission@smu.edu
www.smu.edu/meadows

Moores School of Music, University of Houston

DEGREES B M D C • P ME JM Jz
MAIN STRING TEACHERS Head of strings/vn/ch Kirsten Yon **vn/ch** Mann-Wen Lo **va** Wayne Brooks **vc** Anthony Kitai **vc/ch** Eunghee Cho **db** Eric Larson **ch** Tim Hester, Brian Suits
CONTACT Kelly Ibarra, 3333 Cullen Blvd, HOUSTON, TX 77204-4017, USA
tel +1 713 743 5934
musicadmissions@uh.edu
www.uh.edu/music

Shepherd School of Music at Rice University

DEGREES B M D Dip • P JM
MAIN STRING TEACHERS Heads of strings Paul Ellison, Kathleen Winkler **vn** Paul Kantor, Cho-Liang Lin, Kathleen Winkler **va** James Dunham, Ivo-Jan van der Werff **vc** Norman Fischer, Desmond Hoebig, Brinton Averil Smith **db** Paul Ellison, Timothy Pitts
CONTACT Geoffrey Scott, MS 532, PO Box 1892, HOUSTON, TX 77251-1892, USA
tel +1 713 348 4854
musi@rice.edu
https://music.rice.edu

Texas Christian University

DEGREES B D M Dip • P ME EM JM Jz AS
MAIN STRING TEACHERS Head of strings /va/ch Mikhail 'Misha' Galaganov **vn** Michael Shih **vn/ch** Elisabeth Adkins, Liz Haerim Lee **vc/ch** Juliette Herlin **db** Yuan Xiong Lu
CONTACT Misha Galaganov, TCU School of Music, Box 297500, FORT WORTH, TX 76129, USA
tel +1 817 257 6619
m.galaganov@tcu.edu
www.music.tcu.edu

Texas Tech University

DEGREES B M D • P ME EM Jz
MAIN STRING TEACHERS Head of strings/db/ch Mark Morton **vn/ch** John Gilbert, Annie Chalex Boyle **va/ch** Philippe Chao **vc/ch** Jeffrey Lastrapes
CONTACT Wonkyung Kim (ug), Kimberly Calvert-Gibson (g), School of Music, 2624 18th Street, Box 42033, LUBBOCK, TX 79409-2033, USA
tel +1 806-742-2270
schoolofmusic@ttu.edu
www.ttu.edu/music

University of North Texas College of Music

DEGREES B M D C • P ME EM JM Jz
MAIN STRING TEACHERS Head of strings/va Susan Dubois **vn** Julia Bushkova, Chloé Kiffer, Philip Lewis, Cynthia Roberts (EM), Scott Tixier (Jz) **va** Daphne Gerling **vc** Horacio Contreras, Nikola Ružević **db** Jeff Bradetich, Lynn Seaton (Jz) **db/ch** Gudrun Raschen **lt** Joel MacMillan
CONTACT Music Bldg, Room 247, 1155 Union Circle #311367, DENTON, TX 76203-5017, USA
tel +1 940 565 2791
music.information@unt.edu
www.music.unt.edu

University of Texas at Austin Butler School of Music

DEGREES B M D Dip • P ME JM Jz
MAIN STRING TEACHERS Head of strings/vc Bion Tsang **vn** Daniel Ching, William Fedkenheuer, Brian Lewis, Sandy Yamamoto **va** John Largess, **vc** Joshua Gindele **db** Joel Braun, John Fremgen **ch** Miró Quartet
CONTACT Sarah Goerg, 2406 Robert Dedman Dr, AUSTIN, TX 78712-1555, USA
tel +1 512 471 0504
uga@mail.music.utexas.edu
www.music.utexas.edu

West Texas A&M University School of Music

DEGREES B M • P
MAIN STRING TEACHERS vn Rossitza Jekova-Goza, Evgeny Zvonnikov **va** Vesselin Todorov **vc** Emmanuel Lopez **db** Nicholas Scales
CONTACT Box 60879, CANYON, TX 79016, USA
tel +1 806 651 2840
Email via website
www.wtamu.edu/music

USA – UTAH

Utah State University

DEGREES B • P ME Jz
MAIN STRING TEACHERS
Head of strings/va Bradley Ottesen
vn Rebecca McFaul, Robert Waters
vc Anne Francis Bayless **db** Braun Khan
ch Fry Street Quartet
CONTACT Cary Youmans, Dept of Music, 4015 Old Main Hill, LOGAN, UT 84322, USA
tel +1 435 797 3204
cary.youmans@usu.edu
https://music.usu.edu/area_of_study/stringperfstudies

Weber State University

DEGREES B • P ME Jz AS
MAIN STRING TEACHERS Head of strings/vn Shi-Hwa Wang **vn** Francisco de Gálvez, Elissa Krebs **va** Mike Palumbo **vc/ch** Viktor Uzur
CONTACT Shi-Hwa Wang
3950 W Campus Dr, Dept 1905, OGDEN, UT 84408-1905, USA
tel +1 801 626 6790
swang@weber.edu
http://weber.edu/music

USA – VIRGINIA

Shenandoah Conservatory

DEGREES B M D Dip C • P ME Jz
MAIN STRING TEACHERS Head of strings/db/ch Donovan Stokes **vn/ch** Akemi Takayama **va/ch** Doris Lederer **vc/ch** Julian Schwarz
CONTACT Shaun Evans, 1460 University Dr, WINCHESTER, VA 22601, USA
tel +1 540 665 4647
sevans1@su.edu
www.su.edu/conservarory

Virginia Commonwealth University

DEGREES B • P ME
MAIN STRING TEACHERS Head of strings/vn Susanna Klein **vn** Anna Williams **va** Stephen Schmidt, Molly Sharp **vc** Dana McComb, Mikhail Veselov **db** Ayca Kartari **ch** Neave Trio
CONTACT Music Department, 922 Park Ave, Box 842004, RICHMOND, VA 23284, USA
tel +1 804 828 1166
music@vcu.edu
www.arts.vcu.edu/music

TO ADD OR UPDATE A LISTING, EMAIL **THESTRAD@THESTRAD.COM**

USA – WASHINGTON

Seattle Pacific University

DEGREES B • P ME
MAIN STRING TEACHERS vn Ilkka Talvi **vc** Bradley Hawkins **db** Todd Gowers
CONTACT Kim Gilnett, Music Department, 3307 3rd Ave W, Suite 310, SEATTLE, WA 98119-1957, USA
tel +1 206 281 2205
music@spu.edu
http://spu.edu/academics/college-of-arts-sciences/music

University of Washington School of Music

DEGREES B M D • P
MAIN STRING TEACHERS Head of strings/va Melia Watras **vn** Ronald Patterson, Rachel Lee Priday **vc** Sarah Rommel **db** Jordan Anderson **ch** Tekla Cunningham, Christine Lee
CONTACT Music Building, Box 353450, SEATTLE, WA 98195, USA
tel +1 206 543 1201
musinfo@uw.edu
https://music.washington.edu/areas/strings areas/strings

USA – WEST VIRGINIA

West Virginia University

DEGREES B M D • P ME Jz
MAIN STRING TEACHERS Head of strings/va Andrea Priester Houde **vn** Mikylah Myers **vc/ch** Erin Ellis **db** Andrew Kohn
CONTACT School of Music, 1436 Evansdale Drive, PO Box 6111, MORGANTOWN, WV 26506-6111, USA
tel +1 304 293 5511
music@mail.wvu.edu
www.music.wvu.edu

USA – WISCONSIN

Lawrence University Community Music School

MAIN STRING TEACHERS vn Nori Kalman, Justyna Lutow-Resch, Yuliya Smead **vn/va** Barbara Beechey, Kin Chau **vc** Roza Borisova **db** Susan Sullivan
CONTACT Lawrence Community Music School, 711 East Boldt Way, APPLETON, WI 54911, USA
tel +1 920 832 6632
cms@lawrence.edu
https://communitymusic.lawrence.edu

Lawrence University Conservatory of Music

DEGREES B • P ME JM Jz AS
MAIN STRING TEACHERS Head of strings/db/ch Mark Urness (Jz) **vn/ch** Samantha George, Wen-Lei Gu **va/ch** Matthew Michelic **vc/ch** Taide Prieto, Loren Dempster (AS), Matt Turner (Jz/AS)
CONTACT Mary Kate Smith, 711 E Boldt Way, APPLETON, WI 54911, USA
tel +1 920 832 7067
musicadmissions@lawrence.edu
www.lawrence.edu/academics/conservatory

University of Wisconsin – Mead Witter School of Music

DEGREES B M D • P
MAIN STRING TEACHERS vn Dawn Dongeun Wohn, David Perry **vn/ch** Suzanne Beia **va** Sally Chisholm **vc** Parry Karp, Uri Vardi **db** Peter Dominguez
CONTACT 3561 Mosse Humanities Bldg, 455 North Park St, MADISON, WI 53706, USA
tel +1 608 263 1900
music@music.wisc.edu
www.music.wisc.edu/strings

University of Wisconsin – Parkside

DEGREES B • P ME Jz AS
MAIN STRING TEACHERS Head of strings/va/ch Alvaro Garcia **vn** Alexander Mandl **vc** Randall Dissmore **db** Tim Ipsen
CONTACT Alvaro Garcia, 900 Wood Rd, PO Box 2000, KENOSHA, WI 53141-2000, USA
tel +1 262 595 2315
garciaa@uwp.edu
www.uwp.edu/learn/departments/music

University of Wisconsin at Stevens Point

DEGREES B M C • P ME JM EM Jz
MAIN STRING TEACHERS Head of strings/db David Story **vn/va/ch** Anna Cromwell **vc** Zachary Preucil
CONTACT Andrew Slembarski, 1800 Portage Street, NFAC 254, STEVENS POINT, WI 54481, USA
tel +1 715 346 3841
andrew.slembarski@uwsp.edu
www.uwsp.edu/music

University of Wisconsin – Superior

DEGREES B • P ME JM
MAIN STRING TEACHERS vn/va Erin Aldridge **vc** Betsy Husby **db** Vincent Osborne
CONTACT Music Admissions Officer, Holden Fine and Applied Arts Center 1100, Belknap and Catlin Ave, PO Box 2000, SUPERIOR, WI 54880, USA
tel +1 715 394 8115
music@uwsuper.edu
www.uwsuper.edu/acaddept/music

USA – WYOMING

Casper College

DEGREES P ME JM
MAIN STRING TEACHERS Head of strings/vn/ch Jennifer DePaolo **va** Gary DePaolo **db** Jeremy Quick
CONTACT Kathy Coe, 125 College Dr, CASPER, WY 82601, USA
tel +1 307 268 2606
admissions@caspercollege.edu
www.caspercollege.edu/music-department

University of Wyoming

DEGREES B M C • P ME
MAIN STRING TEACHERS Head of strings John Fadial **va** Glesse Collett **vc** Beth Vanderborgh **db** Seth Lewis, Mark Bergman
CONTACT Department of Music, 1000 E University Ave, Dept 3037, LARAMIE, WY 82071, USA
tel +1 307 766 5242
musicdpt@uwyo.edu
www.uwyo.edu/music

KEY

DEGREES B Bachelor **M** Master **D** Doctor **Dip** Diploma **C** Certificate **JD** Junior Department
OPTIONS P Performing **ME** Music Education **JM** Joint Major **EM** Early Music **Jz** Jazz **AS** Alternative Styles
INSTRUMENTS vn violin **va** viola **vc** cello **db** double bass **ch** chamber music **MAKING lt** lutherie

Oberlin Conservatory

OPENING A WORLD OF POSSIBILITIES

Celebrating Oberlin's Poiesis Quartet—violinists Sarah Ma '23 and Max Ball '23, violist Jasper DeBoor '23, and cellist Drew Dansby '24—**Grand Prize winner of the 2023 Fischoff National Chamber Music Competition**

Faculty

VIOLIN
Sibbi Bernhardsson
Francesca dePasquale
Jung-Min Amy Lee
William van der Sloot
Edwin Huizinga,
Baroque violin

VIOLA
Kirsten Docter
Peter Slowik

CELLO
Darrett Adkins
Dmitry Kouzov
Rebecca Reed,
Baroque cello
& gamba

DOUBLE BASS
Tracy Rowell
Derek Zadinsky

OBERLIN
COLLEGE & CONSERVATORY

www.oberlin.edu/con
conservatory.admissions@oberlin.edu
440-775-8413

THORVALDSSON

WORLD'S FINEST ROSINS

Custom-made rosins for violin and bow makers on request

thorvaldsson@wanadoo.fr